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THE STUDENT'S CHOICE
AND TEACHER'S PREFERENCE.
Keyed Exercises.

PALMER'S
NEW MANUAL OF
SHORTHAND.

E. M. PALMER
CINCINNATI, O.

Ed. no. T 6478.98.675

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PALMER'S
NEW
Manual of Shorthand

KEYED EXERCISES

DESIGNED FOR SCHOOLS AND COLLEGES

E. M. PALMER
CINCINNATI, OHIO
1898

Entered 6478, 98, 675

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PREFACE.

Having long felt conscious of the fact that our first Manual was defective in many points, we have revised it and now present its successor, "Palmer's New Manual of Shorthand," to the public, with the hope that it will meet with their approbation. We have spared neither pains nor expense to make it as correct and tasteful as possible; and beyond this, we will leave the new Manual to speak for itself. We now feel confident that this work in connection with our Expert Reporter will entitle us to the front rank as publishers of Shorthand textbooks.

E. M. P.

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INTRODUCTION.

Language is the principal vehicle of thought; and so numerous and important are the ends to which it is subservient that it is difficult to conceive in what manner the affairs of human society could be conducted without it. Its utility, therefore, will ever entitle it to a considerable share of attention in civilized communities, and to an important place in all systems of education.

An easy, distinct and rapid mode of communicating our thoughts and feelings becomes a necessity of our existence. Looks, signs, gestures are not always sufficiently expressive; and it is hardly reasonable to suppose that any number of human beings, possessed of unimpaired vocal organs, would pass any considerable length of time together without using articulate sound as their medium of communication. Indeed, it would be impossible to find a family of human beings without a common language of some kind. It may be very imperfect, yet to those who use it every need is supplied.

As it is not always possible for us to speak in our voices to those with whom we wish to have communication, recourse must necessarily be had to durable, visible signs—such signs as will represent or symbolize a thought. The early attempts to represent thoughts by picture-writing are termed hieroglyphic systems, and traces of them are found to-day cut in numerous obelisks and ancient ruins scattered through different parts of the old world, especially in the countries of the Levant.

It is impossible to determine what the outgrowth of hieroglyphic representation of thought would have been had it continued to be the only mode of recording important events for future reference;

but it is reasonable to suppose that the picture forms used to represent thought would have been, from necessity, contracted still more, until probably a system might have been formed which could have been written with tolerable facility; but even had this been the case, and such a system formed, the mastery of it would have involved months or perhaps years of patient study, and when acquired would not be of much practical value to its possessor, except for his own private use, as difference of opinion would lead to the adoption of perhaps several different pictures to represent the same thought, making the system extremely complicated and worthless for general use.

Such was the unsettled state of affairs, when an entirely new idea presented itself, namely, representing the *sounds* of speech. No sooner was it discovered that the human organs of speech were the same in all the world and the sounds produced the same, and the number of sounds comparatively small, probably less than one hundred, for the expression of all the languages in the world, than the old hieroglyphic scheme was given over, and attention directed to the formation of a system by which the elements of spoken sound could be represented by visible signs. Of the hundred different sounds, each group of families called a nation has adopted a comparatively small number to express its own ideas. But the first persons who conceived the grand idea of representing the sounds of speech were not acquainted with any language beyond their own, or, at most, beyond the group of languages to which their own belonged; and they consequently limited their signs to the expression of those elements only with which they were acquainted. One of the oldest systems of writing arranged on this principle, the Sanscrit, is an example of the most perfect attempt at representing the elements of spoken sounds by visible signs that has yet been adopted by a whole nation as the dress of their literature.

As all the languages of Europe are closely related to the Sanscrit, a very slight modification of the Sanscrit characters would have served to represent correctly the elements of European sounds. This, however, was not to be, as the Europeans left India, it is thought, before the invention of writing, and so must have received their idea of representing the elementary sounds of speech by visible signs from an entirely different quarter. The languages known as the Semitic, namely, the Hebrew, Syriac, and Arabic contain sounds very dissimilar to the European, with, of course, some similar or identical; and the first imperfect attempt to represent these sounds in a kind of skeleton character was brought by commerce from Phœnicia to Greece. The Greeks adopted the characters of the Phœnicians, and as their pronunciation of the Phœnician names for the first two characters in the scheme was *alpha*, *bêta*, the term "alphabet" has descended to modern times as the name of any collection of symbols which represent the elements of spoken sounds.

Though the Phœnicians were the first to use an alphabet to represent spoken sounds, it is certain that they derived most of their characters from the ancient Egyptians, with whom they held friendly relation. That this alphabet did not represent the Phœnician language with great accuracy is more than probable; but still less accurately did it represent the Greek language, which was afterward represented by it, though not until a few unimportant changes had been made, principally rounding the characters and adding a few contractions. From the Greeks it was transmitted to the Romans, who received it and modified it to suit their peculiar tongue, making the alphabet less phonetic than formerly. In Rome and wherever Roman conquest went this alphabet was adopted for the representation of Latin, which became the common language of the government. And when the nations of the North finally overcame

the Roman empire, they seized upon the Roman letters as part of their spoils, and contorted them for the representation of languages which differed most remarkably from the Latin, both in the number and quality of the elementary sounds. The Northern nations that did use the Roman alphabet used it in different fashions, and, as might be supposed, there were quite a number. At length, out of a mixture of Saxon, Danish, French, Latin and Greek elements, arose our own tongue, though of course not possessing the power of expression found in it to-day, yet bidding fair, by its inherent merits, by the richness of its literature, as well as by the extent of our commerce, to become, if not the universal language, its immediate progenitor.

The unphonetic nature of the present alphabet to correctly represent a system of orthography in which the phonetic system prevails is strikingly felt by the student who is making his first attempt to learn even the simplest words. In the first place, the alphabet fails utterly to represent several very important sounds, and in the next place, the symbols it does employ are used so variously—one symbol being used in many cases to represent more than one sound, and often two symbols to represent a single sound—that the mind of the reader is perplexed, and while recognizing an alphabet of but twenty-six letters, viewed in this light it consists of more than two hundred symbols, each one of which varies its meaning at times, so that it is foolish to suppose, after learning one meaning for each, one has learned all their meanings. While on the other hand, if all the meanings were learned, there is no means of knowing for a certainty which one to apply, except on the authority of a dictionary, and even here will be found some difference of opinion.

Art is the only universal language. It speaks in every tongue, it pleases, it pains, it softens, it hardens, it instructs, it amuses.

Through the eyes, by means of art, can be transmitted thoughts and ideas of every kind. Show to the savage a finely executed painting of a battle. What words could you use that would better convey to his feeble mind such a scene? Show to a sensitive nature the picture of a fellow creature in pain, with all the expressions of agony portrayed on his countenance. Could any words of yours convey to him the sight more vividly? Or could any language of yours better recall to a mother's mind the face of her boy than would his picture? A picture never fails to present an idea. The better the picture the clearer the idea. Such was the thought which lead the Egyptians to represent their ideas by picture signs or hieroglyphic forms, which, while being exceedingly lengthy and awkward to write, served to represent very clearly their thoughts. These characters have been handed down to us through many generations, though of course greatly changed, being contracted or modified until they appear as we use them to-day. It is impossible to tell whether the alphabet now used will undergo any very important changes in the near future, but it is safe to predict that it will never be written with the rapidity of speech, no matter how greatly it may be contracted.

Who that is much in the habit of writing has not wished for a swifter method—one which would express by two or three dashes of the pen that which, as things are, it requires such an expenditure of time and labor to commit to paper. The need of a more rapid mode of writing was felt in an early civilization. And it is a well-established fact that during the time of Cicero a briefer system of writing was practiced for reporting speeches in the Roman Senate than the characters of the Roman alphabet. This system, it is thought, was invented by one Tyro, a freedman and friend of the Consul's, and at that time was extensively practiced, but with the decline of the empire fell into disuse, as did the Latin tongue itself.

From the fall of the Roman empire, the need of an easier means of intercommunication for thought continued to be more extensively felt as time progressed, and attempts to supply it, as may be supposed, were numerous, and in many cases worthless; those of any importance being systems employing the Roman alphabet in a contracted form, and providing numerous arbitrary signs for the brief expression of religious sentences and other Bible phraseology.

While the briefer system of writing as practiced by Tyro (the freedman of Cicero), Ennius, and others was an improvement in point of speed on the ordinary method of writing commonly employed in those days, it could not be considered a system of shorthand, being for the most part an abbreviated longhand, both as to the forms of the letters and the orthography. The first system of Stenography worthy of notice, or which created any general interest, was perhaps that introduced to the English public by Timothy Bright in 1588, from which time teachers and systems increased rapidly, no less than thirteen different systems being devised from this time to the establishment of constitutional freedom in England. At this time the principles of the Protestant Reformation were being extensively promulgated from the pulpit, and the desire to preserve for future private reading the discourses delivered by the principal divines of the day, served to stimulate the efforts made toward bringing the art to greater perfection. Bright's system of Stenography consisted for the most part of arbitrary characters for words. In 1751 Mason's system, published by Thomas Gurney, appeared, which greatly excelled any thing that had yet been offered on the subject. This new and improved system was of course the outgrowth of experiments and a more extended knowledge of what was required. A system which provided for the most part brief forms for the expression of religious phraseology in the days of Puritanism would scarcely prove adequate to express the innumerable

parliamentary phrases and technical terms of the eighteenth century, and so it was soon discovered that even Mason's system was but a few steps nearer to solving the problem than those which preceded it. In 1767 Byrom's system of Stenography was published, though several years after the death of its author. This system was followed by Taylor's in 1786 and Mavor's in 1789, two systems which were considered at the time of their appearance the most valuable, certainly the most practical, of any systems before attempted.

The systems of Taylor, Byrom, and Mavor continued to be practiced and taught throughout England until 1837, when Mr. Isaac Pitman, of Bath, England, published a system of Shorthand entitled "Stenographic Soundhand." This publication quietly sold, exciting no special interest until the passage of the Penny Post law three years later, when Mr. Pitman published a small sheet entitled "Phonography," which presented a system of writing so simple, philosophic, and beautiful in its principles that it attracted great attention throughout Great Britain. Suggestions for the improvement of the system were received by the inventor from nearly every quarter, many serving to bring it to a still greater state of perfection; and, while bearing no resemblance in its details to any of the preceding systems, it can not be denied that it was, in a certain sense, the happy outgrowth of them all.

The advantage of a practical acquaintance with Phonography to individuals in all situations of life has been strikingly shown in the career of many men of prominence in literary and other walks of life. To the lawyer this rapid and easy means of writing has been a boon, saving him from many weary hours of toil, and enabling him by its use to accomplish four times the amount of work generally done in the same time by the old method, not to mention its inestimable value to him as a means of preserving facts for future

reference, which at certain times the remembrance of might prove wealth or poverty, life or death to his client. It is needless to mention, except in a general way, those who are most benefited by this time and labor saving art. The divine, the author, the editor, and all, who, from the nature of their business, find the old way painfully tiresome, have hailed with delight the advent of "Photography," invented by Mr. Isaac Pitman, and through whose inventive genius and untiring energy the art has been brought to such a high state of excellence.

PALMER'S NEW MANUAL OF SHORTHAND.

OBSERVATIONS ON BEGINNING THE STUDY OF PHONOGRAPHY.

The art of Phonography may be acquired by any person of ordinary ability, and a determination to persevere, in from four to six months, while there are a great many who master its principles in much less time. An hour's daily practice in reading and writing for a month after the principles are thoroughly mastered is generally sufficient to insure tolerable facility in using it. The "Phonographic First Reader," intended to be used with this book, contains valuable reading exercises, which should be repeatedly read and written when the student has made sufficient progress; for it is only by constant repetition in reading and writing that the forms of the different words are impressed upon the mind, and hesitancy in recalling the different characters is overcome.

A common mistake among students is the desire to write rapidly at the outset. This he is strongly advised against. When he can trace the forms with ease and correctness, speed will be the natural result; but a student who does not strive to write accurately and with precision at first, will not only confirm in himself a poor style of writing, but have to lament the illegibility of his notes.

The best style of paper for phonographic use is double line paper such as used for the "Phonographic Copy Book." The lines are one-sixth of an inch apart, and serve to give a uniform appearance to the writing, as does the copy-book used for ordinary writing.

(15)

When writing with a pencil, use paper with a soft finish, that is, paper not highly calendered, as the roughness of the paper takes the lead better and secures a greater distinctness between light and heavy strokes; but when using a pen, smooth or calendered paper is necessary, that the ink may flow freely from the pen and allow it to run smoothly. The student should accustom himself to the use of both pen and pencil when writing Phonography. The former should be used in preparing lessons for the class, which are supposed to be written with great care. The latter is best for class use, as it is easier for a novice to handle. When time permits, however, the pen should also be used in the class.

Most phonographers prefer holding the pen or pencil between the first and second fingers, as it secures a greater speed in writing. Holding it thus gives a freer action to the muscles of the arm and hand. And in Phonography, where the characters are struck in every direction, it is unquestionably an advantage to write in this manner. If, however, the student should find this mode of holding the pen inconvenient or awkward, it should not be attempted. On the other hand, should he desire to write as here indicated, the pen or pencil should be held in the hand as when used for drawing; and when a pen is used, the nib should be turned in such a manner that the letter *b* can be struck with ease.

To become a rapid writer, it is necessary that the student should thoroughly familiarize himself with the principles as they are presented. Do not pass a lesson until you are quite sure you understand every thing in it. To do this successfully, the student should write the engraved exercise accompanying each lesson in his copy-book just as it appears on the printed page. Trace the characters with a dry point or clean pen, pronouncing each character aloud as the point passes over it. By so doing the eye, the hand, and the ear are all trained—the eye to recognize the correct form, the hand to trace it, and the ear to recognize its correct sound or power. Proceed in this manner with every exercise and in the order it is given. When the attention of the student is called to any particular lines in the engraved exercise given with every new lesson, thus (see lines 4 and 5), do not proceed until you have referred to such lines, read them understandingly, and applied the rules.

All the characters employed in the phonographic alphabet depend for their legibility upon two important points, namely, the direction assumed by the character when written, and the manner of writing it—whether light or heavy. The student is therefore particularly cautioned against writing in what might be termed an off-hand or free style at first. Writing in such a manner will surely lead to a careless style, and if persisted in will become a fixed habit which may be hard to overcome. The slanting strokes should be made the proper slant; the curved strokes should have the proper curve; and when writing perpendicular and horizontal strokes, care should be exercised that they be made accurately, to avoid confounding them with slanting strokes. As there are strokes in the phonographic alphabet corresponding to the ordinary back-hand writing, it may be difficult at first for some to strike them with precision. Those who experience this difficulty should write such strokes repeatedly in the copy book, until they can make them as shown in the exercises and without any effort.

To acquire a greater proficiency in the art and a clearer knowledge of its principles, the student is strongly advised to read and write from engraved rather than written phonography. The former is generally prepared with greater care and presents those forms which experience has shown to be most practical. Copy the engraved exercise accompanying each lesson in the copy book, imitating the style and size there given as nearly as possible, after which prepare the copy book exercise given in the back of the book to take to the class.

A good faculty, and one likely to insure success to the phonographer, is that of remembering the correct outline for each word. This may be acquired by tracing the outlines of the words in the engraved exercise, accompanying each lesson with the point. Associating the word and its outline thus leads the student to strike the correct form involuntarily whenever he hears the word.

DERIVATION OF THE CONSONANT SIGNS.

Experience has shown the worthlessness of the common alphabet for verbatim reporting. No matter to what extent abbreviation is carried, the cumbersome and lengthy forms of the letters must always prove a barrier to its ever being employed as a system of shorthand. Many systems of stenography, based on the common alphabet, have been published, and to some extent adopted, but all have alike met with little approval, and in time have died a natural death. The common alphabet has, therefore, been abandoned, and one more philosophic and complete adopted—one which provides a sign for every distinct sound heard in the language. This the common alphabet does not do, it often being necessary to combine two or more consonants or letters to represent a single sound. Take, for example, the word *match*. On pronouncing it slowly and deliberately, there will be heard but three distinct sounds. Yet in the common orthography five letters are necessary to represent this word, where but two single strokes and a small dot (the vowel) express it in Phonography.

As it would be impossible to conceive of a more simple mark than a straight line, this form has been chosen to represent a large number of the letters of the phonographic alphabet. From the following geometrical figures, composed of straight and curved lines, all the forms for the letters of the alphabet are derived.



Fig. 1.



Fig. 2

From figures 1 and 2 are derived twelve light strokes, as follows:

Fig. 1. \ / () ~ ..

Fig. 2. | _ C J C ~.

By making the same marks heavy, another twelve can be obtained, making 24 in all, thus:

Fig. 1.

Fig. 2.

These strokes, from their difference in slant, as well as being made light and heavy, are distinct enough to be used without danger of confusion. They are distributed as follows:

To the Abrupts are assigned the straight lines, indicative of their abrupt or unyielding nature, and to the Continuants, Liquids, Nasals, etc., curved or flowing forms, showing their flowing or yielding sounds. (See next page.)

TABLE OF CONSONANTS.

<i>Letter.</i>	<i>Phono- graphs.</i>	<i>Name.</i>	<i>Examples of its Power.</i>
			<i>Initial.</i>
			<i>Final.</i>
<i>Abrupts or Explodents.</i>	P	/	p in <i>pet</i> , and p in <i>cap</i> .
	B	/	b " <i>bay</i> , " b " <i>cab</i> .
	T	/	t " <i>tame</i> , " t " <i>met</i> .
	D	/	d " <i>dame</i> , " d " <i>paid</i> .
	CH	/	ch " <i>chest</i> , " ch " <i>match</i> .
	J	/	g " <i>gem</i> , " g " <i>edge</i> .
	K	/	c " <i>cow</i> , " k " <i>rock</i> .
	G	/	g " <i>got</i> , " g " <i>log</i> .
<i>Continuants.</i>	F	(	f " <i>fire</i> , " f " <i>life</i> .
	V	(	v " <i>vine</i> , " v " <i>hive</i> .
	TH	(	th " <i>thigh</i> , " th " <i>path</i> .
	TH	(	th " <i>thy</i> , " th " <i>writhe</i> .
	S	)	s " <i>saw</i> , " ss " <i>buss</i> .
	Z	)	z " <i>zeal</i> , " s " <i>was</i> .
	SH	)	sh " <i>shock</i> , " sh " <i>wish</i> .
	ZH	)	zh " <i>jour</i> (Fr.), " g " <i>rouge</i> .
<i>Nasals. Liquids.</i>	L	)	l " <i>lay</i> , " l " <i>fail</i> .
	R	)	r " <i>rope</i> , " r " <i>for</i> .
	M	(	m " <i>make</i> , " m " <i>beam</i> .
	N	(	n " <i>now</i> , " n " <i>can</i> .
<i>Coales- cents.</i>	NG	(	in " <i>ink</i> , " ng " <i>sing</i> .
	W	(	w " <i>wade</i> , " w " <i>midway</i> .
	Y	(	y " <i>yet</i> , " *
<i>Aspirate.</i>	H	(	h " <i>hole</i> , " *

ON PRONOUNCING THE CONSONANT SIGNS.

The letters of the phonographic alphabet are commonly called consonants. They do, with few exceptions, bear the same names as the letters of the Roman alphabet. That the student may better understand their application and use, however, each consonant is here given, in the order of its sequence, with representative words showing its power, both initial and final.

The consonants are arranged in six divisions or groups, namely: Abrupts, Continuants, Liquids, Nasals, Coalescents and The Aspirate (see table, opposite page), and will be presented in this order.

ABRUPTS OR EXPLODENTS.

The Abrupts or Explodents are a class of sounds produced by a complete contact of the organs of speech, modifying the voice. These sounds are either *voiced* or *whispered*. Take, for example, *p* (the first consonant of the phonographic alphabet). This consonant can be whispered so faintly that it can scarcely be heard. Then take *b* and pronounce it. You will observe that it *must* have a sound or be voiced, no matter how faintly you pronounce it. It will also be noticed that the vocal organs assume the same position for pronouncing *b* as for pronouncing *p*, the only difference being in their sounds. As the nature of these two consonants are so near alike, the same kind of a stroke is given for each, *p* being made light, to indicate its whispered or light sound, and *b* the same stroke, but made heavy, showing it to be a heavy or voiced sound. This is the case with all of the Explodents.

↖ P. The first consonant in the phonographic alphabet is a light oblique stroke, and bears exactly the same name as *p* in the common alphabet. It will be recognized in the following words: *pay, pie, pick, pack (initial)*, and *cap, rap, map, tap, chap (final)*.

↖ B. This stroke is the same as *p*, but shaded. It is called *b*, as in the common alphabet, and will be recognized in the following words: *bay, back, book, beak (initial)*, and *cab, tab, dab, stab (final)*.

↖ T. This is a light perpendicular stroke, resembling somewhat our common alphabetic *t*, without being crossed. Its name, how-

ever, is the same, and will be readily recognized in the following words: *time, take, took, tuck* (*initial*), and *mat, meet, feet, eat* (*final*).

¶ D. This stroke has the same direction as *t*, but is shaded. It is called *d*, as in the common alphabet, and is used in the following words: *day, die, dip, dug* (*initial*), and *tied, lied, spied, dried* (*final*).

¶ CH. There is no letter in the common alphabet which bears the same name as this consonant sign of the phonographic alphabet. Its correct sound will be heard by pronouncing the last part of *latch*, thus: *latch*. It will also be recognized in the following words: *chap, check, chime, cheap* (*initial*), and *match, latch, batch, hatch* (*final*).

¶ J. This stroke has the same slant as *ch*, but is shaded. Its name is the same as the common alphabetic *j*, and will be heard in the following words: *joy, join, joke* (*initial*), and *cage, page, rage, sage* (*final*).

— K. A light horizontal stroke, bearing the same name as *k*, in the common alphabet. It will be recognized in the following words: *key, king, kite, come, could* (*initial*), and *park, rack, hack, tack* (*final*).

— G. This is another independent character, its sound not being provided for by the common alphabet. It is called *gay*, and is a shaded stroke, taking the same direction as *k*. Its correct sound will be heard by dropping the *n* in *gain*, thus: *gain*. It will also be heard in the following words: *go, get, give, gun* (*initial*), and *tag, tug, rug, bug, mug* (*final*).

CONTINUANTS.

It will be observed, on pronouncing the Continuants, that they have a more flowing or yielding class of sounds than the Explodents just explained. The consistency, therefore, of assigning to this class of sounds curved or flowing forms will be apparent.

¶ F. The first curved stroke in the phonographic alphabet bears the same name as *f* in the common alphabet, and may be heard in the following words: *feel, file, foil, fix* (*initial*), and *buff, muff, deaf, doff* (*final*).

¶ V. This consonant stroke corresponds to *f* in slant and curve, but is shaded. Its name is *v*, as in the common alphabet, and will be

recognized in the following words: *vine, vain, vase, voice* (*initial*), and *cove, cave, gave, leave* (*final*).

(TH. This may also be termed an independent character, as well as the one which immediately follows, both representing sounds not provided for by the common alphabet. It is an upright curved stroke, and one of the most convenient consonants in the phonographic alphabet, because of the sound it represents. Its correct name will be heard by pronouncing the first part of the word *think*, thus: *think*. It will also be recognized in the following words: *thank, thatch, thick, thin* (*initial*), and *path, wrath, hath* (*final*).

(TH. This stroke is the same as the one above, except it is shaded. It is called *the*, as will be heard in the following words: *this, that, thus, those* (*initial*), and *wreathe, seethe, sythe* (*final*).

It may be difficult at first for the student to perceive any great difference in sound between these last two consonants. If such be the case, however, it will prove very helpful if the words showing the use of TH initially, and the words showing the use of TH initially, be carefully pronounced aloud and compared; afterwards, the words showing their final use.

) S. The pronunciation of this consonant sign is precisely the same as *s* in the common alphabet, and may be heard in the words: *say, see, sick, sink, stay, spy* (*initial*), and *fuss, pass, glass, gas* (*final*).

) Z. This consonant sign is pronounced *z*, as in the common alphabet, and will be heard in the words: *zeal, zebra, zinc* (*initial*), and *craze, maze, gaze* (*final*).

) SH. This is another consonant representing a sound not provided for by any letter in the common alphabet. Its correct name is *ish*, as will be heard by dropping *w* in the word *wish*, thus: *wish*. It will also be heard in the following words: *shape, shop, ship, short* (*initial*), and *fish, dish, dash, rash* (*final*).

) ZH. This consonant sign is called *zhc*, and will be heard in the following words: *pleasure, measure, treasure, leisure*. Because of the sound it represents, this consonant sign is not used as often as any of the other alphabetic strokes.

LIQUIDS.

The Liquid Murmurs have a more flowing or yielding class of sounds than the Continuants. They approach almost to the nature of vowels, and unite with other consonants so readily as to form what might be called double consonants.

↖ L. This consonant sign is pronounced the same as *l* in the common alphabet. It is a light curved stroke, and its sound will be heard in the following words: *lay, lie, lift, life, leave* (*initial*), and *fail, foil, full* (*final*).

↗ R. This consonant is also a light stroke, and bears the same name as the common alphabetic *r*. It will be heard in the following words: *rope, race, rice, rock* (*initial*), and *far, fear, fur* (*final*).

NASALS.

The Nasals, so called because their sounds are produced by the unobstructed sounding-breath or voice passing through the nose, are of very frequent occurrence. They are therefore assigned the horizontal curves, they being the most easily struck and conveniently joined.

↖ M. The name of this consonant is *m*, the same as that of the common alphabet. It is a light horizontal curve, and its sound will be heard in the following words: *make, met, might, money* (*initial*), and *rum, hum, ham* (*final*).

↖ N. This consonant bears the same name as *n* in the common alphabet. It is a light horizontal curve, and its sound may be heard in the following words: *nine, net, note, nice* (*initial*), and *tin, tan, pan, ran* (*final*).

↖ NG. This is a curved horizontal stroke like *n*, but shaded. Its exact pronunciation will be heard in the last part of the following words: *eating, talking, doing, playing*.

COALESCENTS.

The Coalescents and the Aspirate are the weakest of all the consonants. They appear to hold a middle position between consonants and vowels, but for convenience in writing it is necessary to

give them consonant forms. They are also provided with vowel signs, which will appear subsequently.

W. This is a curved stroke, the same as *r*, but shaded. It is called *way*, and will be heard in the following words: *sway*, *away*, *wait*, *waiter*.

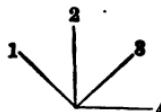
Y. This consonant sign is also shaded. Its name is *yea*, and will be heard in the following words: *yet*, *yes*, *yellow*, *yolk*.

THE ASPIRATE.

H. This is a light *upward* stroke, and is called *hay*. It will be heard in the following words: *house*, *his*, *hub*.

The consonant signs, of course, can be used in the middle or any part of a word. It was not thought necessary, however, to give more than examples of their initial and final use.

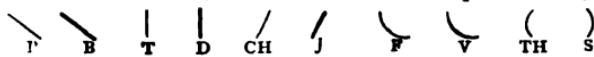
CONSONANTS.



1. The several directions assumed by the lines in the above diagram are those chosen for the consonant signs employed in the phonographic alphabet.

2. The lines in the first and third directions are inclined exactly midway between a perpendicular and horizontal line.

3. Upright and sloping characters are those taking the directions of lines one, two and three, and are written from top to bottom, thus :



Horizontal characters are those taking the direction of line four, and are *invariably* written from left to right, thus :



4. The letter *l*, when standing alone, is *always* written upward.

The letter *sh*, is generally written downward.

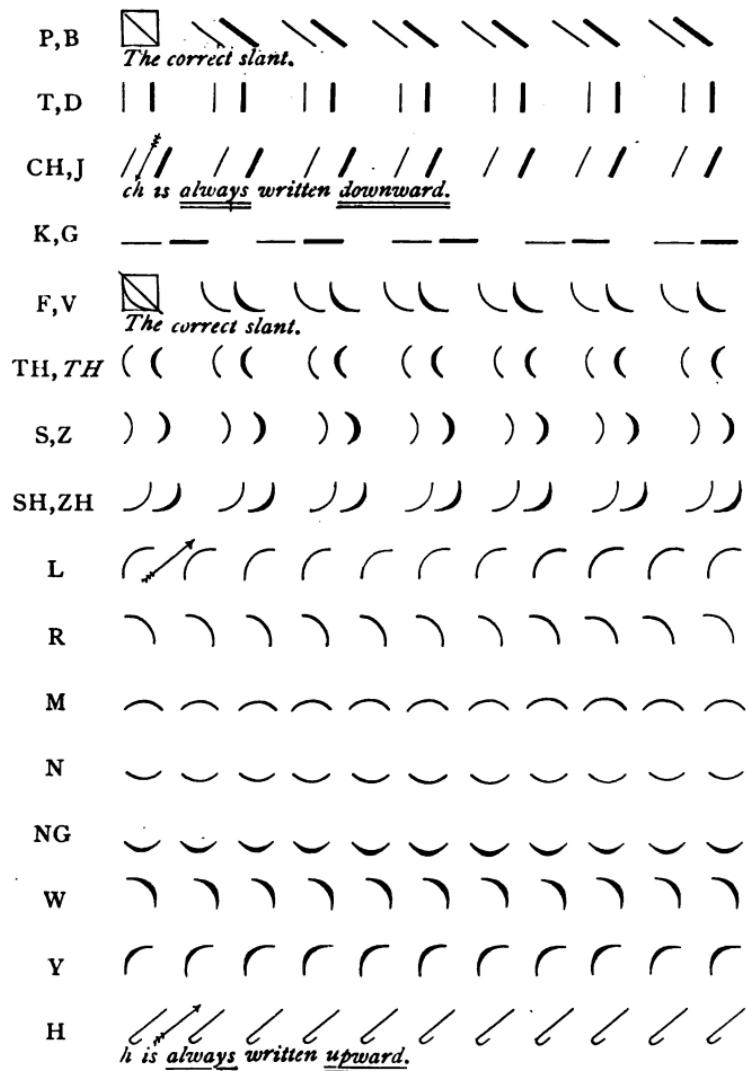
The aspirate *h*, is *invariably* written upward.

5. The student should not make the consonant signs more than one-sixth of an inch in length. This size has been found by experience to be the one most likely to insure a correct and neat style of writing. As he progresses, however, and becomes more familiar with the characters, he may, with advantage, reduce them to a smaller size.

6. In writing the heavy curved characters, care should be taken not to make them heavy throughout, as this would give them a clumsy appearance; they should be merely shaded in the center and taper off toward each extremity. It is not necessary to make the straight heavy characters heavier than is necessary to distinguish them from the corresponding light strokes.

7. The exercise on the opposite page should first be read aloud by the student, and each character traced with a point as its name is pronounced, after which it should be written in his copy-book. Proceed in this manner with all the shorthand exercises that follow.

Exercise on Consonants



CONSONANTS COMBINED.

8. Two or more consonants joined make a combination, and must be written without lifting the pen, the second consonant sign being commenced where the first ends, and the third joining at the end of the second, etc.

9. An examination of the combinations of consonants on the opposite page will show that the consonants are written in the same direction when joined as when standing alone, the only exceptions being in the manner of writing *sh* and *l*, which, for convenience in joining, may be written either upward or downward. See lines 12 to 14.

10. When a combination is composed of one or more horizontal strokes, followed by a single descending one, write the horizontal strokes sufficiently high, that the descending stroke shall rest upon the line. See line 4.

Combinations composed entirely of horizontal strokes, as in lines 5 and 6, should rest upon the line.

When a combination consists of two descending strokes, as in line 7, the first should be struck down to the line, and the second below it.

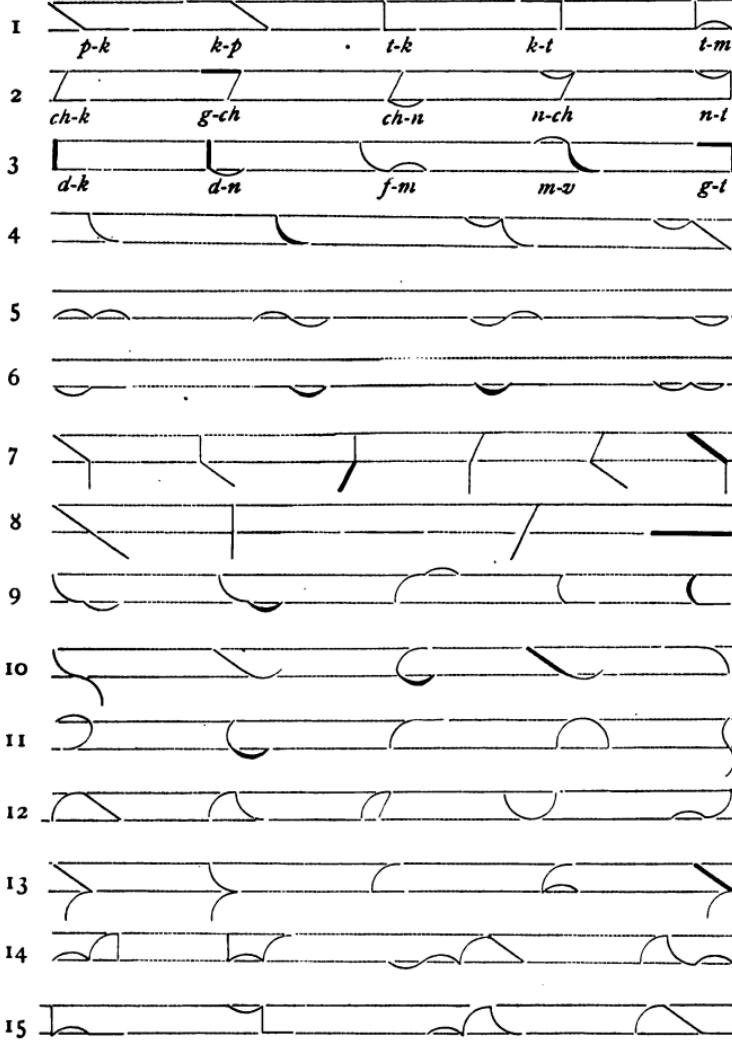
Combinations composed of straight letters taking the same direction are struck with a single movement of the pen and made double the length of a single stroke. See line 8.

11. There should *always* be an angle between such combinations as *f-n*, *f-ing*, *l-m*, *th-k*, etc. See line 9. But when writing such combinations as *f-r*, *p-n*, *l-ing*, *b-ing*, etc., there should be no angle. See line 10.

12. When two consonants are joined that do not form a distinct angle, and if one or both be heavy, as in the combinations *b-ing*, *p-b*, *t-d*, *f-g*, they should be so blended when written that the point of junction shall not be discernible.

13. The engraved exercise on the opposite page, and all the shorthand exercises that follow, are written with reference to ruled lines. See Copy Book Exercise, p. 122.

Exercise on Consonants Combined.



ADDITIONAL CHARACTERS FOR *S* AND *Z*.

14. Observation has shown that the sounds *s* and *z* are of more frequent occurrence than any others heard in the language. For this reason, and because of the graceless and awkward combinations that would result from an exclusive use of the alphabetic forms given, it has been found necessary to provide additional characters to represent these sounds. The best, because the most easily written and conveniently joined, is a small circle, thus, \circ .

15. When standing alone, a distinction should be made, when naming the two forms for *s* and *z*, by calling them, when represented thus, $)$, $)$, *stroke s, z*, and when represented thus, \circ , *circle s, z*. When joined to a consonant the circle is of course named with it.

16. When joined to single straight consonants, the circle should be written on the right-hand side, that is, struck by a motion from right to left. See line 1.

When joined to single curved consonants, the circle follows the direction of the curve. See line 2.

17. When the circle is written between two straight consonants that form an angle at their junction, write the circle on the outer side. See line 3.

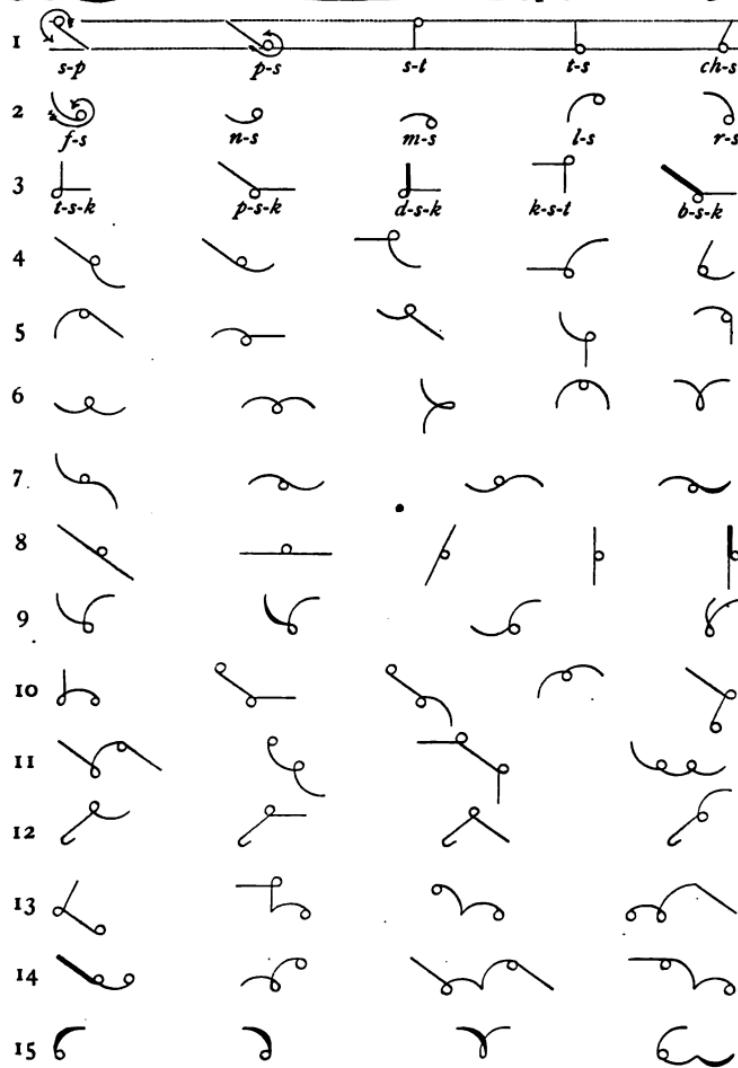
18. When the circle occurs between a straight and a curved consonant, write it on the inner side of the curved consonant. See lines 4 and 5.

19. When the circle is written between two curves, struck in the *same* direction, it should be written on the inner side of both (see line 6); but when written between two curves struck in *opposite* directions, write it on the inner side of the first curve. See line 7.

20. When the circle occurs between two straight consonants written in the same direction, write it to the first as if it were a single consonant. See line 8.

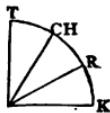
21. When the circle occurs between two curved consonants forming an angle at their junction and struck in opposite directions, it should be written on the outer side of the angle, as in line 9. Such combinations, however, are very rarely used. See Copy Book Exercise, p. 123.

Exercise on S and Z.



ADDITIONAL CHARACTER FOR *R*.

22. Like the consonants *s* and *z*, it has been found necessary to provide an additional character to represent *r* other than *r*, given in the exercise on page 27. Not that its sound is of so frequent occurrence, but on account of the curved form being in many cases awkward to join with other consonants and form graceful or flowing combinations.



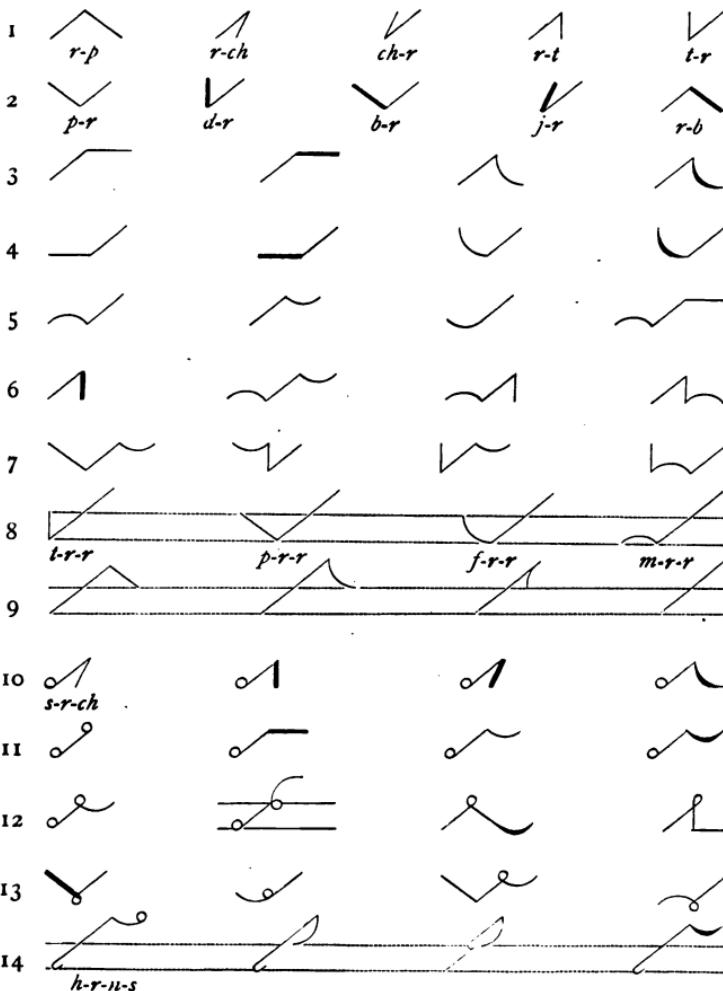
23. If a curved line be drawn from the top of *t* to the end of *k*, as shown in the above diagram, the quarter of a circle will be described. A circle, as all know or may know, contains 360 degrees; this quarter circle, therefore, contains 90 degrees, which admits of being equally divided into thirds by drawing lines 30 degrees apart. The line 60 degrees from the horizontal stroke *k* is */ch*, and is *invariably* written *downward*, and the line 30 degrees from the horizontal stroke furnishes the additional character for */r*, which is *invariably* written *upward*. See exercise on the opposite page.

24. When naming the two forms for *r*, it is customary to speak of the curved form as the downward *r* and the straight form as the upward *r*.

25. When the circle *s* or *z* commences a combination and is immediately followed by the upward *r*, it should be written on the left-hand side. See lines 10 and 11. But when joining with the upward *r* in the middle or other parts of a combination, it may be written on the most convenient side. See lines 12 and 13.

26. In such combinations as *t-r-r*, *p-r-r*, *r-r-n*, *m-r-r*, etc., the upward *r* should be made double length, and with a single movement of the pen. See lines 8, and 9. See Copy Book Exercise, p. 123.

Exercise on Upward 



LONG VOWELS.

27. Vowels are smooth harmonious sounds produced by the organs of speech, modulating but not obstructing the sounding breath as it is expelled from the lungs.

28. While all the vowels employed in the Roman alphabet are included in the phonographic vowel scale, it has been found necessary to add additional signs to represent sounds not provided for by the old scheme, *a*, *e*, *i*, *o* and *u*.

29. The phonographic vowel scale first provides for the six long or open sounds heard in the language. They are arranged in the following natural and convenient order:

E A AH AW O OO

These are called the primary or long vowels, and their correct names will be heard in the beginning of the following words:

eat ate arm all oak ooze

30. The six long vowels are indicated by *heavy* dots and dashes placed respectively at the beginning, middle and end of a consonant. The first three vowels are represented by a dot placed near to but not touching the consonant. The last three vowels are represented by a short stroke or dash *invariably* written at right angles to the consonant but not touching it. See opposite page.

31. When a vowel is placed on the left-hand side of an upright or sloping consonant it is read *before* the consonant; and when placed on the right-hand side it is read *after* the consonant. See lines 1, 2 and 3, and 9, 10, 11.

32. When a vowel is placed above a horizontal consonant it is read *before* the consonant; and when written under, it is read *after* the consonant. See lines 3, 5, 10 and 12.

33. As the consonants *l*, *r* and *h* are struck upward, their point of commencement would be at the bottom. It is necessary, therefore, when placing vowels to these consonants, to reckon them from the bottom, that being the beginning of the letter. See lines 6, 7 and 8.

The exercise on the opposite page should be carefully copied in the student's copy book.

LONG VOWELS

	1	2	3	4	5	6	7	8	following.	1	2	3	4	5	6	7	8	9	10	11	12	13
1	t-e	t-a	t-uh	t-aw	t-o	t-oo				t-e	t-a	t-uh	t-aw	t-o	t-oo							
2	ch-e	ch-a	ch-ah	ch-aw	ch-o	ch-oo				ch-e	ch-a	ch-ah	ch-aw	ch-o	ch-oo							
3																						
4																						
5																						
6																						
7																						
8																						
									preceding.													
9	e-t	a-t	ah-t	aw-t	o-t	oo-t				e-t	a-t	ah-t	aw-t	o-t	oo-t							
10																						
11																						
12																						
13																						

LONG VOWELS.—CONTINUED.

34. The spelling of words phonetically differs so widely from the usual method of representing them according to English orthography, that a word written both ways and compared would bear no resemblance whatever in outline or number and quality of the sounds used to represent it. The old method of spelling and writing is therefore set aside and an easier and more natural one employed, namely:

- (a) To spell words by their sounds.
- (b) To represent the sounds heard in words by the simplest possible signs.

(a) To spell a word phonetically is to analyze it into its phonetic elements, regardless of the number of sounds employed to represent it by the old method.

(b) To write a word phonographically is to represent only the sounds heard in it by characters of the phonographic alphabet and vowel scales, whose signs stand for the same sounds under all conditions.

35. The consonants of a word form what is termed its skeleton or outline, and must be written without lifting the pen. The vowels are inserted *afterward*.

36. A vowel placed at the beginning of a consonant is termed a *first-place* vowel; a vowel placed at the middle of a consonant a *second-place* vowel, and a vowel at the end of a consonant a *third-place* vowel.

37. The long vowels and all the vowels that follow must be pronounced as single sounds, thus: *e* as heard at the beginning of *eat*; *a* as in *ate*; *ah* as heard at the beginning of *alms*, and not as *a-atch*; *au* as *awe*, not as *a-you*; *o* as *owe*; *oo* as in *oolong*, and not *double-o*.

38. It may be difficult at first for the student to determine what are the exact sounds heard in some words. This difficulty will be easily overcome if the student will carefully note the *deliberate* utterance of words rather than their usual colloquial sound.

39. The consonant *ʃ*, when struck upward, must be vocalized from the bottom. See line 11.

See Copy Book Exercise, p. 124.

Words containing Long Vowels.

1	t-e-m team	t-a-m tame	k-e-p keep	k-a-p cape	k-o-p coop
2	~	~	~	~	~
3	Λ	Λ	Λ	Λ	Λ
4	~	~	~	~	~
5	~	~	~	~	~
6	~	~	~	~	~
7	~	~	~	~	~
8	~	~	~	~	~
9	~	~	~	~	~
10	~	~	~	~	~
11	~	~	~	~	~
12	~	~	~	~	~
13	~	~	~	~	~
14	~	~	~	~	~

SHORT VOWELS.

40. The short vowels resemble very closely the long vowels just explained, but their *sounds* are briefer. The following comparison of words containing short vowels and those containing long vowels will better illustrate their difference in sound:

Short vowels: *pit, pet, pat, not, nut, foot.*

Long vowels: *peat, pate, palm, nought, note, food.*

41. As the vocal organs assume nearly the same positions for the utterance of the short vowels as for those of the long vowel scale, they are consistently represented by the same characters, dots and dashes, written in the same position as for the long ones, but made lighter to indicate their brief character, thus:

i	ɛ	ə	ɔ	ゥ	օ
‿	‿	‿	‿	‿	‿
ill	ell	əm	ɔn	ゥp	օt

42. It will be found more convenient, when speaking of the short vowels, to affix the letter *t* to each and call them severally, *it, et, at, ot, ut, օt;* but when spelling words containing them, this added *t* must of course be dropped. The short vowels must never be called *short e, short a, short ah, etc.*

43. When writing a vowel between two consonants, it is possible to place it after the first consonant or before the second. To insure uniformity of writing, therefore, the following rules for placing vowels between consonants should be observed:

FIRST-PLACE VOWELS must follow the *first* consonant.

SECOND-PLACE VOWELS must follow the *first* consonant when they are long, and precede the *second* when short. See lines 3, 4 and 5.

THIRD-PLACE VOWELS always precede the *second* consonant. See lines 6 and 7.

44. When vocalizing such words as *poet, poem, duel, etc.*, where two vowels are written between two consonants, the first vowel is written after the first consonant, and the other vowel placed before the second consonant. See line 14.

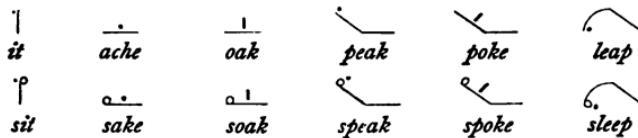
See Copy Book Exercise, p. 124.

Words containing Short Vowels.

1	<i>p-i-k</i> pick	<i>n-i-p</i> nip	<i>t-i-k</i> tick	<i>m-i-l</i> mill	<i>p-i-l</i> pill
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

WORDS CONTAINING CIRCLE AND STROKE *S* AND *Z*.

45. When vocalizing outlines containing circle *s* or *z* there is no interference with the rules for placing vowels previously given. A vowel immediately preceding a consonant stroke that has an initial circle, or a vowel immediately following a consonant stroke with a final circle, is written to the consonant as though it had no circle attached, thus:



46. The circle *s* or *z* must *always* be read *first* when it begins, and *last* when it ends an outline.

47. When a word contains an initial circle *s*, the circle is read first, then the vowel sign, if any precedes the consonant, next the consonant, then its following vowel sign, and lastly a final circle, if there be one.

48. The circle should be used when writing words that begin or end with the *s* sound. See lines 1, 2 and 3.

49. When writing a second place *short vowel* to a combination where the circle is the second consonant, it is of course impossible to write it according to the rule for placing short vowels given in paragraph 43; in such words, write the vowel to the first consonant. See lines 4 and 5.

50. The circle *s* is made twice the size of a single circle for double *s*, pronounced *ses*, as heard in *pieces*, *paces*, *faces*, etc. See line 6. When great accuracy is desired, the large circle may be shaded on the down stroke for the sound *zez*, as heard in *roses*, *noses*, etc. See line 7.

51. Words commencing with the sound *z*, as *zeal*, *zeno*, *zinc*, etc., should be written with the stroke *z*. See line 8.

52. When *s* or *z* is the only consonant in a word, the stroke form *must* be used to give position to the vowel. See line 9.

53. When a word begins with a vowel, and is immediately followed by *s* or *z*, use the stroke form. See lines 10 and 11.

Exercise on Words containing S and Z.

1 2	<i>s-t-a</i> stay	<i>s-n-a-k</i> snake	<i>s-p-e-k</i> speak	<i>s-m-o-k</i> smoke	<i>s-p-o-k</i> spoke
3					
4					
5					
6	 <i>pieces</i>	 <i>roses</i>			
7					
8					
9					
10					
11					
12					
13					
14					

54. When a word terminates with a vowel, immediately preceded by *s* or *z*, use the stroke form. See line 12, p. 41.

55. When a word contains the double sound of *s*, and is followed by a vowel, as in *sissy, saucy*, etc., write the circle first, then the stroke *s*, but when *s* is final, as in *cease, assess*, etc., write the circle last. In such words as *saws, says*, etc.; the stroke *s* should be used. See lines 13 and 14, p. 41.

See Copy Book Exercise, p. 125.

DIPHTHONGS.

56. A diphthong is a sound produced by the union of two simple vowels into one sound or syllable.

57. The English language contains but four perfect diphthongs. Their correct sounds will be heard by pronouncing the *italicized* portion of the following words:

by, toy, bough, few.

58. These sounds are represented by small angular marks (excepting *u*, which is curved), placed at the beginning or end of a stroke, thus:

i $\begin{smallmatrix} \vee \\ \sqcap \end{smallmatrix}$ *ice*, *oi* $\begin{smallmatrix} \wedge \\ \sqcap \end{smallmatrix}$ *oil*, *ow* $\begin{smallmatrix} \wedge \\ \sqcap \end{smallmatrix}$ *owl*, *u* $\begin{smallmatrix} \sqcap \\ \sqcap \end{smallmatrix}$ *few*.

59. The diphthongs do not accommodate themselves to the position of a consonant, as do the stroke vowels (which are written at right angles to the consonant), but *always* retain the direction as shown above, namely, pointing exactly up or down.

60. Though the sign representing the diphthong *i* is generally written in the *first* position, it would not be mistaken if written in any position, being an independent character. See lines 1 to 7.

61. The signs for *oi* and *ow* being alike, a distinction is made by writing the former in the *first* position (see lines 8 and 9), and the latter in the *third* position (see lines 10 to 13).

62. When *w* precedes the diphthongs *i, oi* and *ow*, the treble sounds *wi, woi* and *wow* are produced. See line 14, p. 41. These sounds are represented thus:

wi $\begin{smallmatrix} \sqcap \\ \sqcap \end{smallmatrix}$

woi $\begin{smallmatrix} \wedge \\ \sqcap \end{smallmatrix}$

wow $\begin{smallmatrix} \sqcap \\ \sqcap \end{smallmatrix}$

Exercise on Diphthongs.

I	<i>t-i</i> tie	<i>b-i</i> by	<i>sh-i</i> shy	<i>s-i</i> sigh	<i>l-i</i> lie
2	v)	v	v	v	v
3	v	v	v	v	v
4	v	v	v	v	v
5	v	v	v	v	v
6	v	v	v	v	v
7	v	v	v	v	v
8	<i>b-oi, boy.</i>	v	v	v	v
9	v	v	v	v	v
10	<i>b-ow, bough.</i>	v	v	v	v
11	v	v	v	v	v
12	v	v	v	v	v
13	v	v	v	v	v
14	<i>wi-p, wipe.</i>	v	v	v	v

THE COALESCENTS.

63. By prefixing *w* or *y* to the simple vowels *e*, *a*, *ah*, *aw*, *o*, *oo*, the double sounds *we*, *wa*, *wah*, *waw*, *wo*, *woo*, and *ye*, *ya*, *yah*, *yaw*, *yo*, *yoo*, are produced, as heard in the following words:

weed, *wade*, *waft*, *walk*, *woke*, *wooed*.
ye, *yea*, *yarrow*, *yawn*, *yolk*, *you*.

64. These double sounds are conveniently represented by a small half-circle, placed respectively at the beginning, middle, and end of a consonant, thus:

‘	‘	‘	’	’	’
WE,	WA,	WAH,	WAW,	WO,	WOO.
‘	‘	‘	’	‘	‘
YE,	YA,	YAH,	YAW,	YO,	YOO.

65. These signs are made light to indicate the briefer sounds as heard in *wit*, *wet*, *yet*, etc. The broader sounds as heard in *weed*, *wade*, *walk*, *ye*, *yawn*, *yolk*, etc., require the sign to be slightly shaded. This, however, is seldom necessary, except where great precision is desired.

66. Like the diphthongs, the coalescents never accommodate themselves to the direction of a consonant to which they are placed, but are *always* written as shown above. Indeed, from the number and similarity of the signs, it is necessary that the student exercise even *extra care* to write them in the proper direction. See Exercise, p. 126.

THE INITIAL *W*-HOOK.

67. A small initial hook joined to *l*, the upward */*, *r*, *m*, and *n*, expresses *w*, thus: *wl*, *wr*, *wm*, and *wn*.

68. The initial *w*-hook is read *first*, then the vowel, next the consonant, and lastly a vowel or circle, if any. See lines 6 to 10.

69. The circle *°s* is written within the hook when preceding words written with the *w*-hook. See line 11.

See Copy Book Exercise, p. 126.

Exercise on Coalescents.

1	q	c	d	g	z	ʃ	ʒ	v	u	l	ʃ	ʒ	v	u	l
2	q	c	d	g	z	ʃ	ʒ	v	u	l	ʃ	ʒ	v	u	l
3	we-p	s-we-t	we-d	we-d-i	s-we-p	s-we-d	weep	sweet	weed	weedy	sweep	swee-p	swee-d	swede	sweed
4	q	z	ʒ	v	u	l	ʃ	ʒ	v	u	l	ʃ	ʒ	v	u
5	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—

Exercise on Initial **W** Book.

6	w-e-l	well	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
7	w-e-	—	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
8	w-e-	—	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
9	w-a-r	wear	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
10	w-i-n	win	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
11	s-w-a-r	swear	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

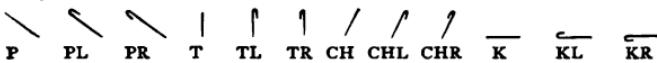
DOUBLE CONSONANTS.

70. In the English language the liquids *l* and *r* are very often found uniting with other consonants, forming, as it were, consonantal diphthongs. These sounds blend so imperceptibly that it requires no more effort to pronounce them than it does to pronounce the single consonants, as will be observed on pronouncing the following words:

Single: *pay, dug, fag, gay, peach, beach.*

Double: *play, drug, flag, gray, preach, bleach.*

71. The fact that *l* and *r* coalesce with nearly all the consonants, naturally suggests a slight modification of the *simple* letters to express these combinations. This is effected in the following beautiful way:



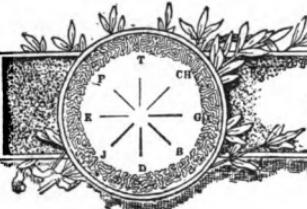
72. The initial *hook* must *never* be considered as the letter *l* or *r* when written to a consonant. It is the stem and hook *together* which form the double consonant series.

73. When naming the characters of the double consonant series, they *must* be pronounced as indivisible compounds, thus: — as *kr*, and not as *k-r*; \ as *pl*, and not as *p-l*. This remark applies to all the characters of the *pl* and *pr* series of double consonants.

74. The student will notice, when attempting to write the double consonants for the first time, that those of the *pr* \ series are much easier to form *accurately* than those of the *pl* \ series; hence the reason for assigning to the *pr* series the left-hand hook, and to the *pl* series the right-hand hook, and not the reverse, because the combinations *pr, tr, kr*, etc., occur five times as often as *pl, tl, kl*, etc. See opposite page.

75. The double consonant signs of the *pl* and *pr* series are vocalized the same as if they were single consonants. See paragraphs 31 and 32.

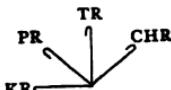
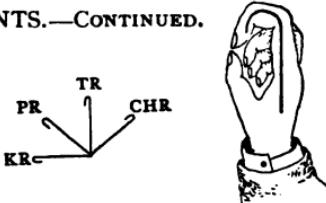
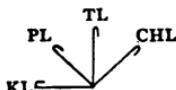
See Copy Book Exercise, p. 126.



Exercise on Double Consonants.

1	pl-e plea	pl-a play	pl-e-z please	pl-ow plow	pl-ü-m plum
2	pr-i pry				
3					
4					
5	lv	l.	l	l	l
6	l.	l.	l.	l.	l.
7	l	l	l	l	l
8	l.	l.	l	l	l
9	l	l	l	l	l
10	l	l	l	l	l
11	l	l	l	l	l
12	l	l	l	l	l
13	l	l	l	l	l
14	l	l	l	l	l

DOUBLE CONSONANTS.—CONTINUED.



76. If the *left* hand be held up, with the forefinger bent as shown in the above diagram, the outline of *tl* will be seen, and by turning the hand round in the different positions, all the double consonants of the *pl* series will be formed. If the *right* hand be held up in like manner, the outlines of the *tr* series can be formed.

77. The student will observe that the *Left* hand (which word commences with *L*) forms the *l*-hook series of double consonants, and that the *Right* hand (which word commences with *R*) forms those of the *r*-hook series.

78. When forming the curved double consonants *fr* and *thr*, there is an apparent disorder necessitated by the form of the characters ; when properly viewed, however, they are in strict analogy with the straight consonants. If the character  *pl* be formed of a piece of wire and turned over  *pr* will be seen ; in the same way,  *pl* reversed gives  *fr*. It may also be observed that  are not required for *rr* and *sr*, such combinations not being consonant diphthongs, and never occur in a syllable without a vowel between them. The *l* and *r* hook is never written to strokes *s* and *z*, *ing*, *w*, and *k*, nor is the *l*-hook used with *l*, or the *r*-hook with *y*, or either form of *r*.

79. The double consonant  *shl* is *always* written upward, and must *never* stand alone (for reasons which will appear subsequently). See line 13.

80. When writing the characters of the *pl* and *pr* series, the student should avoid making the hook too large—the size shown in the exercise on the opposite page is sufficiently large. When joining, however, it is not always possible to form the hook perfectly ; in such cases the hook may be made slightly open. See line 14.

See Copy Book Exercise, p. 126.

Exercise on Double Consonants.

1	v	l	c	ʃ	ʃ
	fl-i fly	fl-o flow	fl-e flee	fl-a-m flame	fl-i-ŋ fling
2	fre free	fr-e-z freeze	fr-a-m frame	fr-e-k freak	fr-a-l frail
3	thr-e three	l	z	z	z
4	ʃ	ʃ	ʃ	ʃ	ʃ
5	ʃ	ʃ	ʃ	ʃ	ʃ
6	ʃ	ʃ	ʃ	ʃ	ʃ
7	ʃ	ʃ	ʃ	ʃ	ʃ
8	ʃ	ʃ	ʃ	ʃ	ʃ
9	ʃ	ʃ	ʃ	ʃ	ʃ
10	ʃ	ʃ	ʃ	ʃ	ʃ
11	ʃ	ʃ	ʃ	ʃ	ʃ
12	ʃ	ʃ	ʃ	ʃ	ʃ
13	ʃ	ʃ	ʃ	ʃ	ʃ
14	ʃ	ʃ	ʃ	ʃ	ʃ

THE TREBLE CONSONANTS.

81. From the series of double consonants just explained, a series of treble consonants is formed, by preceding the double consonant with the *s* sound, as heard in the words *spring*, *strip*, *stroke*, etc.

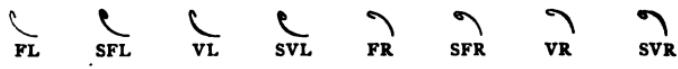
82. When *s* precedes a character of the \searrow *pr* series of *straight* consonants, the *s* is expressed by making the hook into a circle, thus:



83. When preceding characters of the \searrow *pl* series of *straight* consonants, the circle must be written *within the hook*, to distinguish it from the simple combination \searrow *s-p*, etc., thus:



84. When *s* precedes characters of the *pl* or *pr* series of *curved* consonants, both the circle and the hook must be written, thus:



85. When the \searrow *spr* series of consonants occur in the middle of a word, it is necessary to write both the circle and the hook. (see lines 10 and 11 except after *t* or *d*, where the circle must be turned to the right in order to join the treble consonants *skr*, *sgr*, *sfr*, or *srr*. See line 12.

86. When vocalizing the *spl* or *spr* series of consonants, the circle is invariably read first (in accordance with the rule explained in paragraph 46), then the vowel, next the double consonant, and lastly a final vowel or circle if any. See line 6.

87. When the treble consonants occur in the middle of a word, it is sometimes difficult to write the circle within the hook very accurately; in such words the circle is lengthened into a loop, still retaining the hook form. See lines 9 and 13.

See Copy Book Exercise, p. 127.

Exercise on Treble Consonants.

1	spr-e spree	spr-a spray	spr-e spry	spr-i- ng spring	spr-i- g sprig	spr-u- ng sprung
2	sp <i>l</i> -i-s splice					
3						
4						
5						
6						
7	s-a-fr sager					
8	s-i-vl civil					
9						
10						
11						
12						
13						
14						

THE ASPIRATE, OR BREATHING *H*.

88. In English, the aspirate, or breathing *h*, is invariably followed by a vowel; for this reason the sounds indicated by it are as numerous and unlike as are the vowels it precedes.

89. To express the aspirate *h* by an absolute sign would occasion graceless and awkward outlines. It is, therefore, represented in several ways, viz.:

1. The stroke form  *h* which is *invariably* written *upward*, and used when *h* is the *only* consonant in a word. See line 1. The stroke *h* is also used with other consonants. See lines 2 and 3.

2. By writing a small dot before the vowel sign preceded by the aspirate. See line 4.

3. By a small slanting tick struck downward, in the direction of *ch*, at the beginning of *k*, *g*, stroke *z*, *l*, downward *r*, *m* and *w*. See lines 5 to 11. The tick aspirate may sometimes be conveniently joined to the double consonants. See line 12. And also be used in the middle of a word. See line 12.

The tick aspirate is always read *first* when it begins an outline.

4. When the aspirate precedes words written with the *w* hook, it is conveniently expressed by thickening of the hook. See line 13, opposite page.

90. The dot aspirate should be placed at the *side* of dash vowels and not at the end. When preceding dot vowels the dot aspirate should be so written that a line connecting the two dots would be at right angles to the consonant.

91. When *s* follows an initial *h*, as in *husky*, *hasten*, *house*, etc., the stroke *h* should be used. See line 14.

92. There is no danger of the dot aspirate being mistaken for a short vowel, as a short vowel never occurs, in English, before another vowel in the same position.

See Copy Book Exercise, p. 128.

Exercise on Words containing the Aspirate.

1	<i>h-a</i>	<i>h-aw</i>	<i>h-o</i>	<i>h-i-s</i>	<i>h-o-w-s</i>	<i>h-u-z</i>
2	<i>h</i>	<i>haw</i>	<i>h</i>	<i>hiss</i>	<i>house</i>	<i>haze</i>
3	<i>h</i>	<i>haw</i>	<i>h</i>	<i>hiss</i>	<i>h</i>	<i>haze</i>
4	<i>h-e-p</i>	<i>heap</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
5	<i>h-a-k</i>	<i>hack</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
6	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
7	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
8	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
9	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
10	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
11	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
12	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
13	<i>h-w-e-l</i>	<i>wheel</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>
14	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>	<i>h</i>

THE *N* HOOK.

93. A convenient and beautiful way of representing *n* other than by the stroke form $\sim n$, which has been given, is to express it by a final hook, written on the left-hand side of upright and sloping characters (see lines 1, 2 and 3), and on the under side of horizontal strokes. See line 4.

94. After curves the *n* hook follows the direction of the curve. See lines 5 and 6.

95. The *n* hook can be joined to any of the *single* consonant strokes, straight or curved (see lines 1 to 6), and to any consonant with an initial appendage.

96. Like the circle *s*, the *n* hook is always read *last* when it ends an outline.

97. The student will now understand why the outline \swarrow can not represent *shl*, when standing alone. See paragraph 79. Such outline, when standing alone, or written downward, being *shn*. See line 5.

98. The *n* hook may be used with advantage in the middle of a word, when the stroke form would give a poor outline. See line 7.

99. By making the *n* hook on straight letters into a circle, *s* or *z* is added; thus, $\swarrow pns$, $\swarrow ins$, $\sim kns$. See line 8. To express a simple stroke with *s* or *z* attached, would be to write the circle on the other side of the stroke; thus, $\sim ks$, $\swarrow ps$, $\swarrow ts$, etc.

100. After curved letters, followed by the *n* hook, *s* or *z* is expressed by writing the circle within the hook. See line 9.

101. The *n* hook, followed by *s* or *z*, may sometimes be conveniently employed in the middle of a word. See line 10.

102. To express a vowel *after n*, the stroke *n* must be used to give position to the vowel, thus:

 *Fanny*, \sim *money*, etc. See line 11.

103. To express *n-ses*, as heard in *dances*, *prances*, *tenses*, etc., the *ns* circle on *straight* letters may be made twice the usual size. See lines 12 and 13. But *fences*, *flounces*, etc., must be written with the stroke *n*, as it is impossible to write a large circle within the *n* hook.

See Copy Book Exercise, p. 128.

Exercise on the Y Hook.

1	p-i-n	p-a-n	b-o-n	t-o-n	pl-a-n	s-p-i-n
2	pine	pain	bone	tone	plain	spine
3	↓	↓	↓	↓	↑	↑
4	→	→	→	→	→	→
5	↖	↖	↖	↖	↖	↖
6	↶	↶	↶	↶	↶	↶
7	↷	↷	↷	↷	↷	↷
8	↖	↖	↖	→	→	↖
	p-a-n-s			→	→	↖
9	pains					
10	↖	↖	↖	↖	↖	↖
11	↶	↷	↶	↷	↶	↷
12	d.	d.	d.	↖	↖	↖
	u-ā-n-ses					
13	uances					
14	↖	↖	↷	↷	↷	↷

MP, MR, AND NR.

104. The sound *mp*, as heard in *pomp*, *pump*, *plump*, *jump*, etc., being of frequent occurrence, is conveniently represented by a separate sign, namely, a shaded $\sim m$; thus, $\sim mp$. See lines 1, 2 and 3. The student will notice, by referring to page 19, that up to this time the shaded form of *m* has not been employed.

105. The sign \sim (used to represent *mp*) may sometimes be used to represent the sound *mb*, as heard in *embargo*, *embellish*, etc. See line 4. The sign should never be used to represent *mb* when the word written with it is liable to conflict in meaning with one employing it as *mp*.

106. The tick *h* may be written to *mp* or *mb* in such words as *hemp*, *hump*, etc. See line 5.

107. *R* may be added to the consonants $\sim m$ and $\sim n$ by a small initial hook written to the shaded form; thus, $\sim mr$, $\sim nr$. See lines 6 and 7.

108. It is necessary to shade *m* and *n* when they take the *r* hook to distinguish them from $\sim w m$ and $\sim w n$. See paragraph 67.

LR, RL, ML AND NL.

109. A large initial hook written to *l*, *r*, *m* and *n*, expresses the double consonants $\sim lr$, $\sim rl$, $\sim ml$ and $\sim nl$. See lines 8 to 13.

110. These are termed the irregular double consonants because they differ somewhat from the general rule for formation of double consonants explained in paragraph 76.

111. The initial hook is made large in this series, to distinguish it from the small *w* hook explained in paragraph 67.

112. These signs are vocalized the same as those of the *pl* and *pr* series of double consonants.

See Copy Book Exercise, p. 129.

Exercise on **mp** or **mb**, **br** and **tr**.

1						
2						
3						
4						
5						
6						
7						

Exercise on **Er**, **El**, **Al** and **Ul**.

8						
9						
10						
11						
12						
13						

THE *F* OR *V* HOOK.

113. *F* or *v*, when following *straight* consonants, is expressed by a *small* final hook; on the *right-hand* side of upright and sloping consonants, and on the *upper* side of horizontal strokes. See lines 1 and 2. The *f* or *v* hook *can not* be written to curved consonants.

114. When precision is necessary, the *f* hook may be thickened for *v*. See lines 4 and 5.

115. The *f* or *v* hook, when joined to the upward *r* and *k*, must be written on the *upper* side. See line 3.

116. To express a vowel after *f* or *v*, the stroke form must be used to give position to the vowel. See line 6.

117. The circle *s* or *z* may be added to an *f* or *v* hook by writing it within the hook. See line 7.

118. The *f* or *v* hook may be conveniently used in the middle of a word. See line 8.

119. The *f* or *v* hook is read in the same manner as the *n* hook, and the circle *s* when it ends an outline, that is, being always read last.

DOUBLE-LENGTH CURVED SIGNS.

120. The frequent occurrence of *thr*, *tr*, *dr*, etc., in the English language, has led to a briefer mode of representing such sounds, other than by the use of the double consonants explained on pages 46 and 48.

121. When a *curved* consonant is written twice its usual length, it expresses the addition of *)* *thr*. See line 9.

122. Doubling a curve also adds *tr* (see line 10) and *dr*. See line 11.

123. Doubling the consonant *ing* adds *kr* or *gr*. See line 12.

124. *Mp* or *mb* may be doubled to add *er*. See line 13.

125. Vowels and diphthongs when written to lengthened curves, must be read *before* the added consonants *thr*, *tr*, *dr*, etc.; but when a double-length curve ends with a circle or *n* hook, the added consonants must be read before the circle or hook. See line 14.

See Copy Book Exercise, p. 130.

Exercise on the F or V Book.

1						
2						
3						
4						
5						
6						
7						
8						

Exercise on Double-length Curves.

9						
10						
11						
12						
13						

THE *WAY* HOOK.

126. The semi-consonant *w*, following *t*, *d*, *k* and *g*, coalesces with these letters in a manner similar to the liquids *l* and *r* (which form the double consonants), producing the sounds *tw*, *dw*, *kw* and *gw*. These sounds are represented by a large initial hook written on the *l* hook side of the consonant, thus:

TW

DW

KW

GW

127. These signs are vocalized the same as the single and double consonants (see paragraphs 31 and 32), the vowel being read first when placed before the sign (see exercise), and last when following the sign. See lines 1 to 6.

128. The circle *s*, when preceding these signs, must be written within the hook, and vocalized according to the rule for reading the circle *s*, given in paragraph 46. See line 6.

129. The large initial hook, for the expression of *way*, is not confined to the strokes *t*, *d*, *k* and *g*, but may be written to \backslash *p* and \backslash *b*, when writing words of foreign origin.

THE *SHUN* HOOKS.

130. The termination *shun*, *zhun*, etc., as heard in the following words, *caution*, *nation*, *fashion*, *option*, *derision*, *vision*, is expressed by a large final hook, which is generally written on the most convenient side of straight letters (see line 7), but *always* following the direction of curved letters. See line 8.

131. When *t* or *d*, without an initial appendage is followed by the *shun* hook it should be written on the right hand side of the stroke, but when the stroke takes an initial appendage, write the hook on the side *opposite* the appendage to avoid giving a curved appearance to the outline.

132. On all other straight strokes without an initial appendage the *shun* hook is written on the side *opposite* the accented vowel (see

Exercise on the ~~Way~~ Book.

1						
2						
3						
4						
5						
6						

Exercise on the ~~Shun~~ Books.

7						
8						
9						
10						
11						
12						
13						

line 7), except when the hook is used in the middle of a word, where a non-observance of this rule sometimes secures a better outline. See line 9, p. 61.

133. The circle *s* or *z* is added to the *shun* hook by writing it within the hook. See line 10, p. 61.

134. *Shun* is also expressed by a small hook, formed by continuing the line of a circle (either *s* or *ns*) through the stroke. See lines 11 and 12, p. 61. This is called the *backward shun hook*, and is vocalized for a first or second-place vowel only, first-place vowels being written before the hook, and second-place vowels after it. See lines 11 and 12, p. 61.

135. The backward *shun* hook may be conveniently used in the middle of a word. See line 12, p. 61.

136. The circle *s* or *z* is added to this hook, as in line 12, p. 61.

137. When *sh* and *n* are the only consonants in a word, the letter *sh* with the *n* hook must be used. See line 13, p. 61.

See Copy Book Exercise, p. 131.

LOGOGRAMS.

138. Though the English language contains many thousands of words, it is an established fact, that a little more than one hundred and fifty different words, by being frequently repeated, forms more than one-half of all that is contained in a sermon, speech, newspaper, or debate. Such being the case, it has been thought best to give these words abbreviated forms; that is, to write only a *part* of their true outline, that part being chosen which will best represent or suggest the full word.

139. In Phonography the most frequent words in the language are represented by the single and compound letters of the phonographic alphabet. To write such words as *the*, *and*, *an*, *that*, etc., in full would occasion an unnecessary waste of time and labor, nor would these words, thus written, be more legible than when expressed by one simple and distinct character.

140. Abbreviating words thus does not detract from the philosophic nature of Phonography, nor should the student, for a moment,

suppose that he is memorizing arbitrary signs for the brief expression of certain words.

141. Abbreviating words, for the most part, is simply omitting the vowels, and expressing the word by its simple outline, thus, | *t* represents *it*, | *d*, *do*, and \ *p*, *up*.

142. If the word *the* be pronounced and its sound continued, it will flow, as it were, into the sound *e*. This word, therefore, is expressed by writing the vowel *e* (a heavy dot) above the line the height of the letter | *t*. See next page.

143. Words so abbreviated are called *grammalogues*, or *sign-words*, and the shorthand letters that represent them are called *logograms*, or *word-signs*.

METHOD OF PRACTICE.

144. The table of logograms on the next page, and those that follow, should be memorized by the student. This is best done by writing a line of each in the copy-book several times, pronouncing the word as its outline is being struck. Associating the word and its outline in this manner will soon lead the student to strike the abbreviated form without hesitation, and to become so familiar with all words so abbreviated that it will require no effort to recall its sign.

145. While it is of great importance that the student should be able to write the logograms correctly, it is of no less importance that he be able to recognize them when called upon to read what he has written. It is therefore recommended, that after writing the logograms repeatedly in the copy-book, as mentioned in the above paragraph, the sentences on the page accompanying each new table of logograms be read and carefully copied, after which they should be transcribed into longhand, and written from another's dictation and compared with the engraved exercise. Should it be found to contain many errors, it may be accepted as sufficient evidence, that the lesson has not been mastered, and he is strongly advised to rewrite it. The time thus spent could not be better employed.

SIMPLE LOGOGRAMS.

the.*	~ to.	) was.	✓ will.
a.	~ we.*	/ which.	✓ are.
an or and.	° is or his.*	✓ for.	✓ shall-t.
✓ I.*	° as or has.	(think.	✓ in.*
✓ aye* (yes).	✓ he.*	✓ have.	✓ up.
✓ how	~ it.	~ when.*	(them.
✓ you.	✓ be.	~ me or my.*	✓ well.
✓ of.*	~ do.	~ him.	✗ (period).

146. The logograms in the above table, and those that follow are written above the line when followed by an asterisk [*].

147. The two most frequent words in the language are *the* and *a*, they are therefore provided with the briefest possible forms, namely, a heavy dot, *the* being expressed by writing the dot on the upper line when double lined paper is used, and above the line (the height of $\frac{1}{4}$), when single line paper is used; *a* is expressed by writing the dot on the lower line.

148. When the name of a letter is the same as the sound of a word, it is termed a *natural* grammologue, thus \nwarrow *be*, \vee *I*, \wedge *you*, etc.

149. The words *and* and *an* are represented by a small dot written on the lower line.

150. A distinction is made when writing the logograms for *I* and *aye* by making the down stroke on the character representing *aye* slightly shaded. See table above.

151. When great precision is required the logograms *is*, *as*, may be aspirated for *his*, *has*, by writing a small dot before the circle. See examples in lines 11 and 12,

152. The ordinary period being employed to represent words, a small cross is used to represent this mark of punctuation. See table above. See Copy Book Exercise, p. 132.

Exercise on Simple Logograms

VOWEL LOGOGRAMS.

all*	too-two	already*	before	ought*	who
of*	to	or*	but	on*	should

153. By writing the stroke vowels *aw*, *o*, *oo*, in each of the directions as shown in the above table, six distinct characters can be obtained, which are used to represent the words *all*, *too-two*, *already*, *before*, *ought*, *who*. On pronouncing these words carefully it will be noticed that all contain broad, open, sounds, for this reason the signs used to represent them are slightly shaded.

154. By making the same characters light, provision is made for another set of very frequently occurring words; namely, *of*, *to*, *or*, *but*, *on*, *should*. It will be noticed in these words that the vowel has a more acute accent than those mentioned in the above paragraph, for this reason their signs are made light.

155. When writing the vowel logograms on double lined paper (which is recommended), those in the first position should just touch the upper line, and those in the second position should rest upon the lower line. See table above. When single line paper is used, those in the second position should rest upon the line, and those in the first position should be written above the line the height of the letter *t*.

156. The logograms in the above tables are all struck down, except *on* and *should*, which are *invariably* written upward in the direction of *r*, to avoid making the stroke heavy, and to distinguish them from the logogram *'he*, which is *invariably* struck down, in the direction of *ch*. See table, p. 64.

157. The vowel logograms can be easily committed to memory, by repeating them in the order in which they are presented in the above paragraphs, writing each as its name is pronounced in the Copy Book. See Copy Book Exercise, p. 133.

Exercise

1. . v l 1 8 2 0 7 5 4 v x
2. 1 9 2 0 1 0 1 1 7 6 3 5 x
3. 6 8 1 1 1 6 2 5 8 1 2 x
4. 2 7 5 7 2 0 2 1 2 1 2 x
5. v 1 7 6 1 8 9 7 1 1 x
6. 8 1 8 2 1 0 2 1 1 2 v x
7. v (2 7 1 1 1 1 7 1 2 x
8. v 1 1 8 2 1 1 1 1 1 x
9. 6 (2 1 2 7 1 1 1 1 1 x
10. 1 1 1 1 1 1 1 1 1 1 x
11. 6 , 1 1 1 1 1 1 1 1 x
12. v 1 1 1 1 1 1 1 1 1 x
13. v 1 1 1 1 1 1 1 1 1 x
14. 1 9 1 1 1 1 1 1 1 x

W AND Y LOGOGRAMS.

we*	with*	were	what*	would
ye*	yet	beyond*	you	
way	your	well	where	
when* one				

158. By the position of a logogram, is meant the place it occupies with reference to the line of writing, whether on or above it. In the Corresponding Style of Phonography there are but two positions, namely, above the line, or *first position*, and on the line, or *second position*. When using double-ruled paper, the upper line is the first position. In the above table, *we*, *with*, *what*, *ye*, and *beyond* are in the first position, and *were*, *would*, *yet*, and *you* in the second position.

159. *We* and *with*, having the same sign, a distinction is made, by making that for *we* slightly shaded to indicate its broad or open sound, and writing the sign for *with* light because of its light or brief sound. The signs for *ye* and *you* are also shaded.

160. With the exception of *we*, *ye*, and *you*. The stroke forms  *w* and  *y*, should be employed when writing words that contain only vowels in addition to these letters. The stroke  *w* should also be used in all words where *w* is preceded by a vowel as in *away*, *awake*, *await*, etc., and when writing words where *w* is preceded or followed by the *s* or *z* sound, as in *sway*, *swab*, *wise*.

161. When two words, joined by a brace, are placed to one sign, as *when*, *one*, in the above table, it signifies that the word in the upper line is represented by writing the sign in the first position, and the word in the second line by writing the sign in the second position. See Exercise on the opposite page.

See Copy Book Exercise, p. 133.

Exercise on Tel and Y Logograms.

SIMPLE STROKE LOGOGRAMS.

\ up	\ be	| it	| do
/ which	/ advantage	/ will	/ are
\ for	\ have	(think	(them
) so	) was	) shall-t	) usual-ly
— { kingdom, common*	— { give-n*		
come	together, go		
— { me or my*	— { in or any*	— { thing*	
him or may	no or know	language	

162. When a sign has a word printed opposite it with more than one termination joined by a hyphen as *shall-t*, *usual-ly*, *give-n*, or two words joined by the word *or* as, *me or my*, *in or any* (see table above), the same sign is used to represent them. There is no danger of such words clashing, as the context always determines which word is intended.

163. The position of a horizontal logogram, whether *on* or *above* the line is usually determined by the accented vowel of the word it represents. The logogram being written in the first position for words containing first-place vowels as, *me*, *my*, etc., and in the second position for those containing second-place vowels as *may*, *no*, *go*, etc.

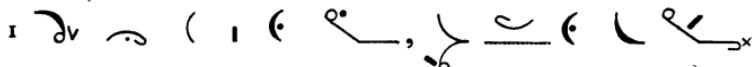
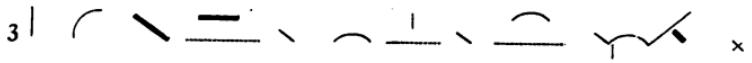
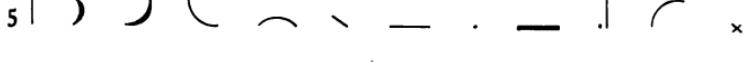
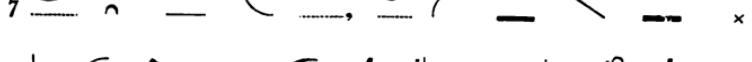
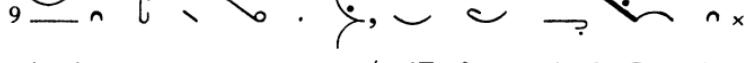
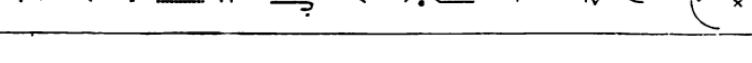
164. Though the words *any* and *no* contain second-place vowels, being of opposite meaning, a distinction is made by writing the sign in the first position for *any*, and in the second position for *no*. See table above.

165. Logograms which fill the whole line of writing, as \ *up*, \ *be*, etc., are only written in the second position.

166. The circle *s* or *z* may be added to a logogram, to form the plural number of a noun; as, \ *language*, \ *languages*, or the third person singular of a verb in the present tense; as, (*think*, (*thinks*, or the possessive case; as, | *it*, | *its*.

See Copy Book Exercise, p. 134.

Stroke Logograms.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 

LOOPS *ST* AND *STR*.

167. The sound *st*, as heard in the words *pa st*, *po st*, *bo a st*, etc., is expressed by a loop written on the right hand side of upright and sloping strokes (see line 1), and on the upper side of *upward r*, *h* and horizontal strokes. See line 2.

168. After curves the loop *st* follows the direction of the curve. See line 3.

169. The loop *st* is read the same as the circle *s*. See paragraphs 46 and 47.

170. The loop *st* may be written to any consonant stroke, with or without an initial appendage. See line 4.

171. After */ l*, */ r*, *— n*, and */ h*, *zd* is expressed by shading the down stroke of the loop. See line 5.

172. When used initially, the loop *st* is written as in line 6, and vocalized as for the circle *s*.

173. The loop *st* may be used before the straight letters of the *pr* series of double consonants to write such words as *steep*, *stutter*, *stagger*. See line 7.

174. By continuing the *n* hook on straight letters into a loop, *nst* is expressed, as heard in *pranced*, *entranced*, and *glanced*. See line 8.

175. The circle *s* when following the loop *st* is written as in line 9.

176. When convenient, the loop *st* may also be used in the middle of an outline. See line 10.

177. A loop made twice the size of the loop *st*, expresses *str*, as heard in *plaster*, *po ster*, *bli ster*, and may be written on both straight and curved consonants. See line 11.

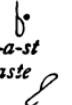
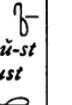
178. By writing the loop *str* on the *n* hook side of straight consonants the sound *nstr* is expressed, as heard in *spinster*, *punster*, etc. See line 12. The loop *nstr* can not be used on *curved* consonants.

179. The circle *s* when following the loop *str* or *nstr* is written the same as when following the loop *st*. See lines 12 and 13.

180. The loop *str* may be used initially, or in the middle of an outline. See line 14.

See Copy Book Exercise, p. 134.

Exercise on Loops St and Str

1	p-ä-st past	p-o-st post	b-o-st boast	t-a-st taste	b-e-st beast	tr-ü-st trust
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						

INITIAL HOOK LOGOGRAMS.

↖ principal-le-ly	↖ { member remember-ed	↑ tell, till
↑ truth	↑ dear	← { call* difficult-y
— care	↖ full-y	↖ from
↖ every, very	↓ three	↓ their, there
↙ sure	↙ pleasure	↖ { Mr., remark* more
	↖ near, nor*	

181. The characters of the *pl* and *pr* series of double consonants, and other strokes written with an initial hook, are used as logograms, forming what is termed The Initial Hook Series of Logograms. See table above.

182. The horizontal strokes of this series, are written in two positions *on* and *above* the line, according to the words they represent. See paragraphs 158 and 163.

183. The student will find it very profitable when studying these logograms, to pronounce the character and then the word it represents, the close relationship existing between the two, being so pronounced that many by repeating them twice, will have them committed to memory.

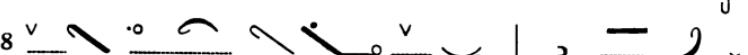
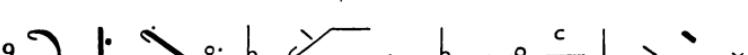
184. When the same logogram is used to represent the present and past tense of a verb, as *remember*, *remembered*, or an adjective and adverb, as *full*, *fully*, they are such words as will not conflict in meaning. See table above.

185. It is not necessary for the student who finds it a task, to memorize all the logograms as they are presented, though of course it is better to do so. Those who experience this difficulty may gradually adopt such of them as they feel the need, and can conveniently remember.

186. The circle *s* or *z* may be added to the Initial Hook Logograms as explained in paragraph, 166.

See Copy Book Exercise, p. 135.

Initial Book Logograms

1.  6v x
2.  7 x
3.  7 x
4.  7 x
5.  7 x
6.  7 x
7.  7 x
8.  7 x
9.  7 x
10.  8 x
11.  8 x
12.  8 x
13.  8 x
14.  8 x

THE HALVING PRINCIPLE.

187. By halving any of the single, double, or treble consonants (except those in paragraph 188) with or without a final appendage, *t* or *d* is added, according as the stroke is light or heavy, *t* being generally added when the stroke is light. See line 1 and *d* when the stroke is heavy. See line 2.

188. The strokes \sim *ng*, \searrow *w*, \curvearrowleft *y*, and \curvearrowleft *mp* are never halved. *Mp* may be halved when final hook is used—*impend*, *impound*, *impugned*.

189. A vowel written before a half-length stroke is read before the consonant, and added *t* or *d*. See line 3. A vowel written after a half-length stroke is read next to the primary single, double, or treble letter but before the added *t* or *d*. See line 3.

190. When a half-length stroke terminates with an *n*, *f* or *v* or *shun* hook, the added *d* is expressed by shading the hook. See line 4.

191. The circle *s* or *z* written to half-length strokes, is read after the added *t* or *d* and in accordance with the rule for circle *s*.

192. A distinction is made between the strokes \sim *nt*, \searrow *rt*, \curvearrowleft *lt*, and \curvearrowleft *mt*, and those taking the added *d*, by giving the latter shaded forms thus, \sim *nd*, \searrow *rd*, \curvearrowleft *ld*, and \curvearrowleft *md*. See line 5.

193. The stroke \curvearrowleft *lt* when standing alone is written upward, but when used in the middle of a word may be struck either upward or downward being vocalized from the point at which it is struck. \searrow *rd* and \curvearrowleft *ld* are always struck downward. See line 6.

194. A half-length *s* is generally struck downward, but when more convenient it may be struck upward. See line 7.

195. Strokes written with the initial *w* or final *f*, *v*, *n*, or *shun* hooks may be halved for either *t* or *d*. See line 8.

196. When the present tense ends with a full-length stroke, halve it to form the past tense, but when the present tense ends with a half-length stroke, add a full-length *d* to form the past tense, and when it will not form an angle, disjoin it. See line 9.

197. When writing such words as *liked*, *kicked*, *mapped*, etc., the full-length *t* or *d* should be used to form the past tense. See line 10.

198. When *t* is the last consonant in a word, and forms no angle with the one preceding it; the past tense is formed by a half-length *t* disjoined. See line 11.

199. The advanced writer may use the halving principle to express either *t* or *d*. See line 12. See Copy Book Exercise, p. 136.

Halving Principle.

1	pik-t	picked,	trik-t	tracked,	bak-t	baked	nip-t	nipped
2	kaj-d	caged	plag-d	plagued	rüb-d	rubbed	beg-d	begged
3	äkt-act				päät-pat			
4	bën-d	bend						
5	ni-t	night			ne-d	need,	re-d	read
6	pëlt-ng	pelting						
7	lenës-t	leanest						
8	wil-t	wilt						
9								
10								
11	da-tëd	dated						
12	bu-t-ifü	beautiful						
13	ren-t	rent						
14	näim-d	named						

FINAL HOOK LOGOGRAMS.

The *N* Hook.

↖ open, upon	↖ been	↖ than, then
→ can	→ again, gain	→ ten
↖ alone	↓ done	↖ Phonography
	↓ general-ly	
	→ { men* → { man	→ { opinion* → { known

The *F* and *V* Hook.

↖ above	↓ whatever	↓ differ-ed-ence-ent	→ gave
---------	------------	----------------------	--------

The *Shun* Hook.

↖ objection	↓ generation	→ occasion
↖ motion	↓ nation, notion	↖ subjection

200. The upward *r*, when standing alone is never halved, except when written with an initial or final appendage. See line 13, p. 77.

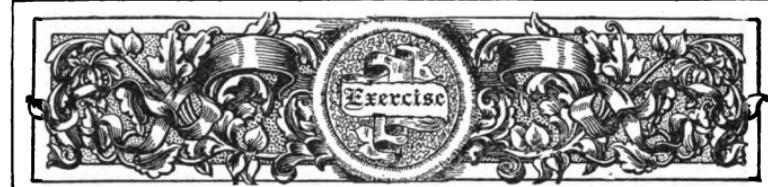
201. As a rule the halving principle should never be used, unless the stroke halved makes a distinct angle with the stroke preceding it, but when a light stroke is written to a half-length heavy curve, a non-observance of this rule sometimes secures a more convenient outline. See line 14, p. 77.

202. The final hook logograms are all written in accordance with the rules explained in paragraphs 163 and 165.

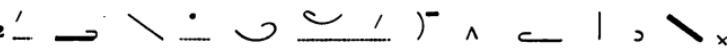
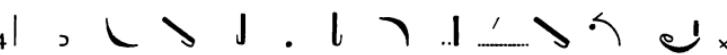
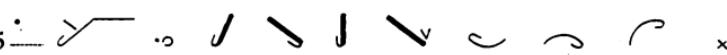
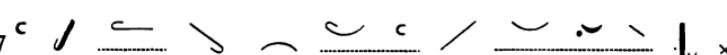
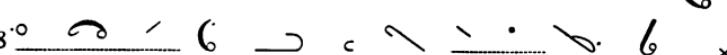
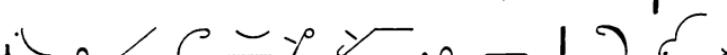
203. Writing words in position should not be confined simply to logograms, but should be observed when writing words whose outlines do not fill the whole line of writing. Outlines containing first-place vowels, as *king* and *knock* being written in the first position, and those containing second and third-place vowels being written in the second position.

204. The circle *s* or *z* may be written to any of the final hook logograms. See lines 1 and 8.

See Copy Book Exercise, p. 138.



S.R.K.
Exercise

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 
9. 
10. 
11. 
12. 
13. 
14. 

HALF-LENGTH LOGOGRAMS.

~ particular-ly*				light*
				{let, late
~ opportunity, part	↑ child*	← glad	↗	{Lord, read*
				{word
~ spirit*	✓ {gentlemen*	← great	✓	world
	{gentleman			
~ 'build*	— could	↙ after	—	{might*
bold				{met
~ {brought*	← {called*	↙ {find*	—	{immediate-ly*
bread	{cold	{faint		{made
~ {behind*	← {accord-ing-ly*	↙ vote	—	mind*
bent, bend	{cared			
↑ told	— quite*	(thought*	—	{not*
				{nature
↑ toward, trade	→ {cannot*	({that*	—	
	{account	{without		
↑ did*	— {God*	↗ short*	—	went, wont
	{good			

205. The strokes formed by the halving principle, afford abundant material for the representation of a large class of words containing but one vowel, and terminating with *t* or *d* as *thought*, *brought*, *quite*, *great*, *build*, *cold*, etc. See Table above.

206. The half-length strokes are also used to represent words containing more than one vowel or consonant, when the name of its outline readily suggests the word, as *prt* represents *particular* or *particularly*. In the following sentences: *I am very prt about such things* would be readily understood *I am very particular about such things*, and, *I prt dislike him* to be *I particularly dislike him*. The context in every case will determine the exact word. See exercise opposite page.

207. It will be seen by referring to the table above, that upright and sloping logograms are written in *position* as well as horizontals. This can be done only with the half-length strokes as their outlines do not fill the whole depth of the line of writing.

208. The word *read*; present tense of the verb, is written with the half-length shaded *r* (see table above), and the past tense and participle with the upward *r* and stroke *d*, vocalized.

See Copy Book Exercise, p. 139.

Exercise on the Half-length Logograms.

1.) ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

2. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

3. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

4. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

5. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

6. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

7. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

8. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

9. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

10. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

11. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

12. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

13. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

14. ۰ ۱ ۲ ۳ ۴ ۵ ۶ ۷ ۸ ۹ ۱۰ ۱۱ ۱۲ ۱۳ ۱۴

SPECIAL VOCALIZATION.

209. For convenience in writing, as well as to secure graceful outlines and greater speed, the double consonants (especially those of the *pl* and *pr* series) are intervocalized, by expressing the vowel between the stem, and the *l* or *r* expressed by the hook, for such words as *dear*, *cheer*, *dark*, etc. This is effected in the following way:

210. To express dot vowels when *long*, write a small circle *before* the stroke, in the same position which the simple vowel would occupy, and when the vowel is *short*, write the circle *after* the stroke in the same manner. See lines 1 and 2.

211. When, however, the position of the consonant signs render it inconvenient to observe the above rule, the circle may be written on either side to express a long or short vowel.

212. Dash vowels and diphthongs, both long and short, are struck through the stroke, except when a first or third place stroke vowel would interfere with an initial or final circle or hook, in which case the first place vowel must be placed just at the beginning, and the third place vowel at the end of the stroke. See lines 3 to 8.

213. As the large circle *ss* is understood to represent a syllable containing the vowels *e*, *u*, or *i*, thus, *ses*, *sus*, or *sis*, it may be suggestively vocalized to express a vowel or diphthong. See line 9.

214. THE DISSYLLABIC DIPHTHONGS.—The following words, *being*, *clayey*, etc., contain diphthongs dissimilar to those provided for by the scale on page 42. They are called dissyllabic diphthongs (see line 10), and are given an additional scale, as follows:

-	-	-	-	-	-	-	-
8-I	8-I	ah-I	aw-I	o-I	88-I	88-I	8-8
<i>being</i>	<i>clayey</i>	<i>hurraing</i>	<i>gnawing</i>	<i>stoic</i>	<i>Louis</i>	<i>Owen</i>	

215. First and third place diphthongs and coalescents, may be conveniently joined to consonants. See lines 11 to 14.

216. For convenience in writing the word *now*, the last stroke of the diphthong *ow* is joined to the *n* stroke, and in writing the word *new* the diphthong *u* is slightly inclined. See fourth and fifth words; line 14.

See Copy Book Exercise, p. 140.

Exercise on Special Vocalization.

1	œ	œ	ɔ	ɔ	ɔ	ɔ
	deer dear					
2	œ	œ	œ	œ	œ	œ
	term term					
3	œ	œ	œ	œ	œ	œ
	cool cool					
4	œ	œ	œ	œ	œ	œ
	torment torment					
5	œ	œ	œ	œ	œ	œ
	north north					
6	œ	œ	œ	œ	œ	œ
	mere mere					
7	œ	œ	œ	œ	œ	œ
	short short					
8	œ	œ	œ	œ	œ	œ
	anchor anchor					
9	œ	œ	œ	œ	œ	œ
	sustain sustain					
10	œ	œ	œ	œ	œ	œ
	being being					
11	œ	œ	œ	œ	œ	œ
	item item					
12	œ	œ	œ	œ	œ	œ
	bough bough					
13	œ	œ	œ	œ	œ	œ
	ice ice					
14	œ	œ	œ	œ	œ	œ
	prow prow					

PREFIXES.

217. The Prefixes *com-* and *con-*, as heard in *complain*, *comprise*, *compose*, *console*, *concave*, etc., are expressed by writing a small dot near the beginning of an outline. See line 1.

218. When *com-*, *con-*, or *cog-* occurs in the middle of a word, it is expressed by omitting the outline for that syllable, disjoining the outline where it occurs, and writing the remainder of the word close to, and, if convenient, a little below the commencing syllable, which need not be vocalized. See line 2.

219. When *cog-* is used initially, as in the words *cognate*, *cognizable*, etc., it is expressed with *k*, *g*.

220. *Magna-*, *magn-*, or *magni-* is expressed by writing the stroke *m* partially over the remainder of the outline. See line 3.

221. A half length stroke *n* written near the following letter, expresses *inter-*, *intro-*, or *enter*. See line 4.

222. A small disjoined tick written near the beginning of an outline, expresses *contra-*, *contri-*, *contro-*, or *counter-*. See line 5.

223. *In-*, *en-*, or *un-* is expressed by a small backward hook when preceding the treble consonants of the *spr* series, or *s* followed by a curved stroke. See line 6.

224. *Circum-*, or *self-* is expressed by a small circle written near the center of a stroke. See lines 7 and 8.

AFFIXES.

225. *-Ing* as an affix should be expressed by the stroke , but when more convenient, express it by a small dot. See line 9.

226. *-Ings* is expressed by a disjoined circle *s* written near the end of an outline, and *-ing the* by a small slanting tick written in the same position. See line 10.

227. *-Self* as an affix is expressed by a small circle, and *-selves* by a large circle. See line 11.

228. The termination *-ly* is generally disjoined when following final hooks. See line 12.

229. Any consonant when disjoined from that which precedes it, expresses the addition of *-lity*, or *-rity*, together with the vowel preceding the *l* or *r*. See line 13.

230. *-Ship* is expressed by a disjoined *sh*. See line 14.

Exercise on
Prefixes. and Affixes.

1	com-plan	complain	con-tan	contain
2	r-com-ēnd	recommen <u>a</u>	r-cog-niz	recognize
3	mägni-tud	magnitude		
4	intēr-vu	interview	entēr-tan	entertain
5	conträ-aikt	contradict	countēr-min	countermine
6	in-scrib	inscribe	ēn-slav	enslave
7	circum-spēkt	circumspect	ūn-salabl	unsalable
8	self-ēstem	selfesteem		
9	hūnt- <u>ng</u>	hunting	mak- <u>ng</u>	making
10	rit- <u>ngs</u>	writings	hāv- <u>ng</u> -the	
11	your-sēif	yourself	your-sēlv's	yourselves
12	frēnd-ly	friendly		
13	instrument-ālity			
14				

IRREGULAR LOGOGRAMS.

↖ object	∅ first	↖ yours
↖ some	↖ most, must	↗ theirs
↖ { important-ce* improve-d-ment	↖ just	↖ its
↖ only	↖ this	↗ pleasures
↖ letter	↖ { neither* another	↖ matter

231. An examination of the above table of logograms, will show that they differ very widely in their formation. For this reason they are termed the Irregular Logograms.

232. The small tick joined to *b*, forming the logogram for *object*, is the first-place light dash vowel sign. See table above.

233. The logogram for *first*, should not be mistaken for a circle. It is an oval, slanting in the direction of *ch*, and made half the length of a stroke. See table above.

234. Double-length *l*, used as the logogram for *letter*, is struck upward, being commenced on the line of writing.

235. A logogram representing a primitive word is generally used to represent one or more of its derivatives, as *important-ce*, *improve-d-ment*. This can be done with perfect safety, as the context always determines which word is intended.

236. The above table of logograms and those already given, are designed principally for convenience and speed; it is, therefore, strongly recommended that the entire list be memorized as speedily as possible. The student is especially cautioned against writing the grammalogues with their full outlines; it occasions waste of time, and if persisted in will become a fixed habit, which may be difficult to overcome; after thoroughly committing their abbreviated forms, it will be easy for him to write the full outline if desired. See Copy Book Exercise, page 142.

Irregular Logograms.

A page of handwritten musical notation on five-line staves. The notation uses various symbols including dots, dashes, and vertical lines, some with small numbers (1-12) above them. The staves are numbered 1 through 12 on the left side.

THE TICKS.

237. THE.—*The* being the most frequently occurring word in the English language, it has been found necessary to provide an additional sign to represent it, other than the dot form given in paragraph 147. The best, because the most convenient for joining, is a small *tick* written to the preceding word, and struck down, in the direction of *ck*, or up, in the direction of upward *r*. See lines 1 and 2,

238. A, AN, or AND are also provided with additional forms convenient for joining, namely, a small *tick*, always struck either in a vertical or horizontal direction, and used at the beginning or end of a word. See line 3

239. The phrase *and he*, should be written above the line, and, *and the* on the line.

240. The ticks for *the*, *a*, *an*, or *and* never stand alone.

OMMITTED CONSONANTS, ETC.

241. The consonant *k*, when occurring between *ng* and *sh*, or *ng* and *t*, may be omitted, as also *p*, when occurring between *m* and *t*. See line 4.

242. The consonant *t*, occurring between *s* and another consonant, may often be omitted without fear of illegibility. See line 4.

243. TWO VOWELS CONCURRING.—In words where *two* vowels occur either before or after a consonant, the vowel that is heard nearest the consonant should be written nearest to it. And when two vowels occur between two consonants, one should be placed to each. See line 5.

244. Verbs ending with the *s* sound, form their past tense with the circle *s* and stroke *d* when the loop can not be shaded. See line 6.

245. In a compound word where a grammologue forms a part of the word, as in *to-morrow*, *to-day*, *Al-mighty*, etc., its logogram may be joined to the rest of the outline. See line 7. And when the word is composed of two grammalogues as in *there-for*, *no-where*, *some-how*, the two logograms may be joined. See lines 8. and 11. (Continued on p. 90.)

Exercise on the Ticks, etc.

1	<u>in-the</u>	in-the
2	<u>may-the</u>	may-the
3	<u>when-a</u> and <u>when</u>	when-a and when
4	<u>distinction</u>	distinction
5	<u>ioto</u>	ioto
6	<u>pleased</u>	pleased
7	<u>to-morrow</u>	to-morrow
8	<u>wherefore</u>	wherefore
9		
10		
11	<u>or</u> / Period	Period
	<u>Exclamation</u>	Exclamation
	<u>?</u> Interrogation	Interrogation
	<u>Laughter</u>	Laughter
	<u>Cheers</u>	Cheers
12	<u>Grief</u>	Grief
	<u>=</u> Hyphen	= Hyphen
	<u>//</u> Capital	// Capital
	<u>—</u> or <u>—</u>	— or —
	Dash	Dash
13	<u>,</u> Comma	, Comma
	<u>;</u> Semicolon	; Semicolon
	<u>:</u> Colon	: Colon
	<u>“ ”</u> Quotations	“ ” Quotations
14	<u>()</u> Parenthesis	() Parenthesis
	<u>¶</u> Paragraph	¶ Paragraph
	<u>* Asterisk</u>	* Asterisk
	<u>[]</u> Brackets	[] Brackets
	<u>^ Caret</u>	^ Caret

246. The general rule to be observed when writing such words, is to write the first logogram in the position it would occupy when standing alone, and to let the other accommodate itself to the first.

247. Figures are best written in the usual way; namely, 1, 2, 3, etc., but the words may be expressed singly as in line 9, p. 89.

NOMINAL CONSONANT.

248. When it is necessary to express one or more vowels or diphthongs without a consonant for initials, as, E. Jones, A. Brown, I. Clarke, or for the words *ah!*, *oh!*, *awe*, *ove*, etc., it is effected, by writing the dot vowels and diphthongs to the letter *| t* with a small slanting tick joined to the stroke, which deprives it of its value as a consonant, yet serves to indicate the position—therefore the name of the vowel placed to it. Dash vowels are best expressed by striking them through the stroke, and omitting the tick. See line 13, p. 89.

PUNCTUATION, ETC.

249. While it is of great importance that one should properly punctuate that which he has written, it is by no means necessary that the writer should indicate all the minor pauses when taking a rapid report. It is, however, important that the full stops be indicated by an appropriate sign, in order to convey to the writer a clearer conception of his notes when transcribing them.

250. THE PERIOD is indicated by a small cross, or a stroke made double the length of *ch*. See line 14, p. 89.

251. THE PARENTHESIS should have a single or double line struck through them, to avoid mistaking them for the stems *th* and *s*. See line 16, p. 89.

252. Proper names, and words commenced with a capital are indicated by underscoring them with two short parallel lines.

253. A word intended to be emphasized, should be underscored with a waved line. And more than one word by a straight line.

254. Initials of titles, as LL.D., M.D., A.M., M.A., etc., are best written with the longhand letters. The other marks of punctuation given in lines 14 to 17, p. 89, are self-explanatory.

CONSONANT OUTLINES.

255. The major portion of the letters in the phonographic alphabet being represented in more than one way, namely, by the circle, hooks, dot, shading, etc., as well as writing others either upward or downward, it often becomes a matter of conjecture to the student, as to which outline will best represent a word, or be the most expeditiously written. The following suggestions, it is believed, will be found useful in assisting the writer to determine the best outlines for words.

256. The general rule to be observed, when writing an outline, is to choose that form which is most easily and rapidly written, and which admits of clearest vocalizing.

257. In applying the above rule, the student should not let his eye deceive his hand when determining which of two or more outlines is most easily or rapidly written. It is very often found, that an outline which appears to the eye very simple, requires very dexterous movements of the fingers to write. The student's aim should be, to choose flowing, rather than cramped outlines, though the latter may occupy less space.

258. Special attention should be paid by the student, to rules governing the use of consonants expressed in more than one way, as: The circle, or stroke *s* and *z*; The hook, or stroke *f*, *v*, and *n*; *T* and *d* expressed by the strokes, or by the halving principle, as well as the different forms for the expression of *h*. Paragraphs intended for special notice, and which generally relate to formation of outlines, and the choice of the best mode of writing these consonants, whether with a *circle*, *hook*, etc., will be found to contain words printed in *italics* and will be seen at a glance, by referring to the respective page of explanation given with each principle.

259. The student will derive great benefit by reading and copying from engraved Phonography, carefully noting the forms given. The selections commencing on p. 108 should receive this attention.

Rules for writing upward and downward *l* and *r*; given on next page.

RULES FOR WRITING *L* AND *R*.INITIAL *L*.

DOWNWARD. 260. When *l* is the first consonant in a word, and is preceded by a vowel, write the downward *l*. See line 1.

When *l* precedes the stroke *ing*, it is generally struck downward. See line 2.

UPWARD. 261. When *l* begins a word, and is immediately followed by *k*, *m*, or any of their derivatives, write the upward *l* (see line 3); but when followed by other consonants, use the upward or downward *l* as may be most convenient.

FINAL *L*.

DOWNWARD. 262. When *l* ends a word, and is immediately preceded by the strokes *f*, *v*, upward *r*, *h*, or two vowels, write the downward *l*. See line 4.

UPWARD. 263. When *l* is the last consonant in an outline, and is followed by a vowel, write the upward *l*. See line 5.

When *l* is preceded by *m*, as in the words, *mail*, *meal*, *mile*, etc., write the upward *l*. See line 6.

INITIAL *R*.

DOWNWARD. 264. The downward *r* should be used when joining with the tick aspirate, for such words as *hear*, *hark*, etc. See line 7.

265. When *r* is preceded by a vowel, or followed by *m* or any of its derivatives, as in the words *ear*, *air*, *arm*, etc., write the downward *r* (see line 8) except for such words as are given in line 9, where the upward *r* secures better outlines. For *rumor* use the upward *r*. See last word, line 10.

UPWARD. 266. When *r* begins a word, write the upward *r* (see line 10); also when *r*, preceded by the circle *s* or loop *st*, is preceded and followed by a vowel. See line 11.

FINAL *R*.

DOWNWARD. 267. When *r* ends a word, write it downward. L. 12.

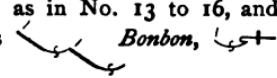
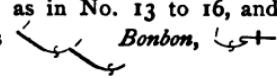
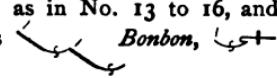
UPWARD. 268. When *r* is the last consonant in a word, and is preceded by *m*, *mp*, upward *r* or two descending strokes, or followed by a vowel, use the upward *r*. See line 13.

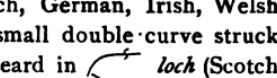
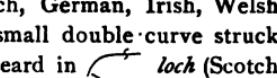
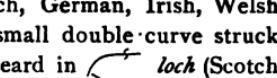
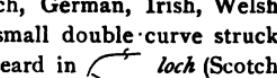
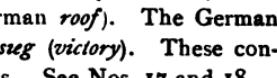
Exercise on L and R.

1	ل	ل	ل	ل	ل	ل
2	ر	ر	ر	ر	ر	ر
3	ل	ل	ل	ل	ل	ل
4	ر	ر	ر	ر	ر	ر
5	ل	ل	ل	ل	ل	ل
6	ل	ل	ل	ل	ل	ل
7	ل	ل	ل	ل	ل	ل
8	ر	ر	ر	ر	ر	ر
9	ل	ل	ل	ل	ل	ل
10	ل	ل	ل	ل	ل	ل
11	ر	ر	ر	ر	ر	ر
12	ل	ل	ل	ل	ل	ل
13	ر	ر	ر	ر	ر	ر
14	ل	ر	ل	ر	ل	ر

ON FOREIGN SOUNDS.

269. The number of foreign words incorporated with the English language makes it sometimes necessary for the Phonographer to write one or more words of foreign origin. Those who are acquainted with either Italian, German, Scotch, French or Welsh will find the scheme given in the table on the opposite page very suggestive.

270. The French language possesses several vowels unknown in English, and gives nasal utterance to others used in our language. The vowels are represented by short strokes written parallel with the consonant, and in three positions. See Nos. 5, 6 and 11. The nasals, by a small double curve written as in No. 13 to 16, and conveniently struck through the stroke as  Bonbon,  Encore,  sain.

271. The guttural *ch*, heard in Scotch, German, Irish, Welsh and other languages, is expressed by a small double curve struck through the stroke, thus:  *ch*; as heard in  *loch* (Scotch lake),  *ich* (German *I*),  *dach* (German *roof*). The German *g*, as heard in *sieg*, is written thus:  *sieg* (victory). These consonants belong to the class of Continuants. See Nos. 17 and 18.

272. The Welsh *ll*, as heard in *Llanelly*, is the whispered form of the English *l*, and is produced by placing the tongue in the position for uttering the English *l*, emitting breath instead of voice. This whispered form of *l* is represented by a waved line struck through the stroke. See No. 19.

273. By careful speakers, in this country and in England, a distinction is made between *e* in *mercy* and *e* in *merry*; between *a* in *dare* and that in *dame*; as well as a difference between *a* in *at* and *a* in *balm*. For the correct expression of such sounds see table, opposite page.

Extended Alphabet.

FOR THE REPRESENTATION OF FOREIGN SOUNDS.

ABBREVIATIONS

E. English.
I. Italian.

G. German.
S. Scotch.

F. French.
W. Welsh.

LONG VOWELS.

1	é	earth, <i>E.</i> ; le, <i>F.</i>
2	é	air, <i>E.</i> ; frère, <i>F.</i>
3	á	pâte, <i>F.</i>
4	ö	König, <i>G.</i>
5	eu	deux, <i>F.</i>
6	u	rue, <i>F.</i>

SHORT VOWELS.

7	í	ici, <i>F.</i>
8	é	été, <i>F.</i>
9	a	patte, <i>F.</i> ; ask, <i>E.</i>
10	ö	Böcke, <i>G.</i>
11	o	bonne, <i>F.</i>
12	ü	Künste, <i>G.</i>

NASAL VOWELS.

13	in	fin, <i>F.</i>
14	en	en danse, <i>F.</i>
15	un	brun, <i>F.</i>
16	on	bon, <i>F.</i>

CONSONANTS.

17	ch	ich, <i>G.</i> ; loch, <i>S.</i>
18	gh	einig, <i>G.</i>
19	ll	Llanelly, <i>W.</i>
20	r	amor, <i>I.</i>

Table of Grouped Consonants.

	-F-	ST-	SS-F-	-FR-	S-FR-	-FL-	S-FL-	ST-F
S	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
ſſ	ſſ	ſſ	ſſ	ſſ	ſſ	ſſ	ſſ	ſſ
N	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
ſſN	ſſ	ſſ	ſſ	ſſ	ſſ	ſſ	ſſ	ſſ
SHN	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
SHNS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
S-SHN	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
S-SHNS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
ST	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
STS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
ST-SHN	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
ST-SHNS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
STR	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
STRS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
STR-SHN	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
STR-SHNS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
T	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
TS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
NT	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
NTS	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ
TST	ſ	ſ	ſ	ſ	ſ	ſ	ſ	ſ

274. To find the signification of any consonant combination trace the line in which it occurs to the top and then to the left, thus the character marked * in the fifth square of the exercise on this page represents *FRN*.

275. The hyphens placed before and after the letters at the top and side of the table on this and the page opposite, show where vowels may be inserted.

276. The table on this page illustrates the formation of Grouped Consonants from curved strokes of the phonographic alphabet, and that on the opposite page those from straight strokes. There are of course a large number of the combinations which never occur in writing Phonography.

	-P-	S-P-	SSP-	-PR-	S-PR-	NS-PR-	SS-PR-	NSS-PR-	-PL-	S-PL-	ST-P-	ST-PR-
	/	o	o	/	o	o	o	o	/	o	o	o
6	o	o	o	o	o	o	o	o	o	o	o	o
SS	o	o	o	o	o	o	o	o	o	o	o	o
N	o	o	o	o	o	o	o	o	o	o	o	o
NS	o	o	o	o	o	o	o	o	o	o	o	o
NSS	o	o	o	o	o	o	o	o	o	o	o	o
F	o	o	o	o	o	o	o	o	o	o	o	o
FS	o	o	o	o	o	o	o	o	o	o	o	o
SHN	o	o	o	o	o	o	o	o	o	o	o	o
SHNS	o	o	o	o	o	o	o	o	o	o	o	o
S,SHN	o	o	o	o	o	o	o	o	o	o	o	o
S,SHNS	o	o	o	o	o	o	o	o	o	o	o	o
NS,SHN	o	o	o	o	o	o	o	o	o	o	o	o
NS,SHNS	o	o	o	o	o	o	o	o	o	o	o	o
ST	o	o	o	o	o	o	o	o	o	o	o	o
STS	o	o	o	o	o	o	o	o	o	o	o	o
NST	o	o	o	o	o	o	o	o	o	o	o	o
NSTS	o	o	o	o	o	o	o	o	o	o	o	o
ST,SHN	o	o	o	o	o	o	o	o	o	o	o	o
ST,SHNS	o	o	o	o	o	o	o	o	o	o	o	o
STR	o	o	o	o	o	o	o	o	o	o	o	o
STRS	o	o	o	o	o	o	o	o	o	o	o	o
NSTR	o	o	o	o	o	o	o	o	o	o	o	o
NSTRS	o	o	o	o	o	o	o	o	o	o	o	o
T	-	o	o	-	o	o	o	o	-	o	o	o
TS	o	o	o	o	o	o	o	o	o	o	o	o
NT	o	o	o	o	o	o	o	o	o	o	o	o
NTS	o	o	o	o	o	o	o	o	o	o	o	o
FT	o	o	o	o	o	o	o	o	o	o	o	o
FTS	o	o	o	o	o	o	o	o	o	o	o	o
TST	o	o	o	o	o	o	o	o	o	o	o	o

The Grammalogues,

Alphabetically Arranged

(FOR THE WRITER).

In the following tables the line of writing is indicated a dotted line, which will guide the student as to where the stroke should be written.

• A	o as	— called
✓ above	v aye	— can
— accord-ing-ly	↙ Be	— cannot
— account	↘ been	— care
/ advantage	↓ before	— cared
↙ after	↘ behind	— could
— again	↘ bend	↗ child
↘ all	↘ bent	— cold
↙ alone	↖ beyond	— come
— already	↖ bold	— common
• an	↖ bread	↑ Dear
• and	↖ brought	↓ did
(another	↖ build	↓ differ-ed-ent-ly- ence
↙ any	↓ but	— difficult-y
✓ are	— Call	↓ do

J	done	o	Has	/	let
1	Every	1	have	1	letter
6	Faint	1	he	1	light
6	find	1	him	1	Lord
o	first	o	his	1	Made
1	for	^	how	1	man
1	from	v	I	1	matter
1	full-y	1	immediate-ly	1	may
1	Gain	1	important-ce	1	me
1	gave	1	improve-d-ment	1	membe
1	general-ly	1	in	1	met
1	generation	o	is	1	men
1	gentleman	1	it	1	might
1	gentlemen	1	its	1	mind
1	give-n	1	Just	1	most
1	glad	1	Kingdom	1	more
1	go	1	know	1	motion
1	God	1	known	1	Mr.
1	good	1	Language	1	must
1	great	1	late	1	my
*					

6	Nation	7	Part	6	than
—	nature	—	particular-ly	—	that
(	near	(	Phonography	—	the
(	neither	)	pleasure	)	their
(	no	)	pleasures	)	theirs
(	nor	7	principal-le-ly	(	them
—	not	—	Quite	(	then
6	notion	—	Read	)	there
7	Object	—	remark	—	thing
6	objection	7	remember-ed	(	think
—	occasion	—	Shall-t	6	this
—	of	—	short	—	thought
—	on	—	should	)	three
(	one	)	so	—	till
(	only	—	some	—	to
—	open	—	spirit	—	together
6	opinion	—	subjection	—	told
—	opportunity	—	sure	—	too
—	or	—	Tell	1	toward
—	ought	—	ten	1	trade

1	truth	✓	well	‘	without
✓	two	✓	went	✓	wont
—	Under	✓	were	✓	word
/	up	✓	what	✓	world
✓	upon	✓	whatever	✓	would
✓	usually	✓	when	✓	Ye
✓	Very	✓	where	✓	yet
✓	vote	✓	which	✓	you
)	Was	✓	who	✓	your
✓	way	✓	will	✓	yours.
✓	we	✓	with		

The Logograms,

Phonetically Arranged

(FOR THE READER).

/	up	u	build	/	told
/ /	principal-ly	u	bread	/	toward
/ /	open	u	brought	/	trade
/ /	upon	u	behind	/	do
/ /	particular-ly	u	bend	/	dear
/ /	opportunity	u	bent	/	done
/ /	part	u	object	l	differ-ed-ent-ly- ence
/ /	spirit	u	subjection	/	did
/ /	be	l	it	/	which
/ /	member	l	its	/	child
/ /	remember-ed	l	tell	/	advantage
/ /	been	l	till	/	general-ly
/ /	above	l	truth	l	generation
/ /	objection	l	ten	l	just
/ /	bold	l	whatever	l	gentlemen

✓ gentleman	— gain	(them
— common	— gave	(this
— kingdom	— God	) their
— come	— good	) there
— call	— glad	(than
— difficult-y	— great	(then
— care	(for	) theirs
— can	(full-y	(that
— could	(from	(without
— called	(Phonography	) so
— cold	(after	o first
— accord-ing-ly	(find	) was
— cared	(faint	o is
— quite	(have	o his
— cannot	(every	o as
— account	(very	o has
— give-n	(vote	(shall-t
— together	(think	(sure
— go	(three	(short
— again	(thought	(usually

↙ pleasure	↔ men	↔ when
↙ pleasures	↔ man	↔ one
↖ will	↔ important-ce	↔ opinion
↖ well	↔ improve-d-ment	↔ known
↖ alone	↔ Mr.	↔ near
↖ letter	↔ remark	↔ nor
↖ light	↔ more	↔ only
↖ late	↔ matter	↔ neither
↖ let	↔ motion	↔ another
↖ are	↔ most	↔ nátion
↖ where	↔ must	↔ notion
↖ world	↔ might	↔ not
↖ Lord	↔ met	↔ nature
↖ read	↔ immediate-ly	↔ under
↖ word	↔ made	↔ went
↖ me	↔ mind	↔ wont
↖ my	↔ any	↔ thing
↖ him	↔ in	↔ language
↖ may	↔ know	↔ way
↖ some	↔ no	↔ your

/	he	/	ought	^	how
.	the	/	who	c	we
.	a	\	of	c	with
.	an	\	to	c	were
.	and	\	or	\	what
\	all	\	but	\	would
\	too	\	on	v	ye
\	two	\	should	v	yet
!	already	v	I	^	beyond
!	before	v	aye	^	you

OUTLINES.

277. The consonants of a word form what is termed its skeleton or outline, and must be written without lifting the pen. (Par. 35, page 36.)

278. There are a number of words in common use, whose outlines need not be vocalized, when writing the Corresponding Style of Phonography, for the following reasons:

First.—The outlines are sufficiently clear in themselves, when pronounced, to readily suggest the words they represent.

Second.—Because such words, from their frequent occurrence, impress their outlines upon the memory sooner than others of less common use. And (as experience has taught) the placing of vowels to these outlines tends to confuse, rather than assist, the student, when reading Phonography.

279. On the opposite page, and the one following, will be found a very complete list of outlines unnecessary to vocalize in the Corresponding Style of Phonography. From these can be derived many others by slightly changing the outline, as: *exist* becomes *existence* by adding the *ns* circle to *t*; *effect* becomes *effective* by joining the *v* hook to the stroke *t* in its outline, and *furnish* to *furnishes* by adding a circle *s*. Words thus derived need not be vocalized.

280. It will be noticed that some of the words in this list are composed of logograms, as *therefore*, *something*, etc., and others by employing a logogram as a part of their outline, as *forward*, *afterward*, etc. This will in no case prove confusing.

281. The reading exercises, commencing on page 110, will be found to contain quite a number of unvocalized outlines.

Outlines

UNNECESSARY TO VOCALIZE IN THE CORRESPONDING STYLE.

Accordance			Distinct
According			Distinctly
Afterward			Earnest
Against			Effect
Alphabet			Endeavor
Also			Evident
Always			Evidently
America			Exact
American			Exactly
Among			Exercise
Answer			Exist
Appreciate			Favor
Arrange			Finish
Arrangement			Finished
Article			Firm
Ascertain			Firmly
Assist			Forget
Association			Form
Beautiful			Former
Become			Forward
Being			Freedom
Believe			Frequent
Benefit			Furnish
Better			Furnished
Between			Further
Birth			Greater
Bring			Greatly
Calculation			Habit
Century			Head
Certain			Henceforth
Certainly			Honorable
Comfortable-y			Ignorant
Comprehend			Indebted
Concern			Indifference
Concerned			Individual
Condition			Inferior
Consequence			Instead
Consider			Intellect
Consist			Intend
Constitution			Interest
Convenience			Into
Convenient			Learn
Correspond			Learned (adj.)
Corresponding			Learned (part.)
Demonstrate			Learning

Likely			Reader
Little			Refer
Long			Relation
Many			Relief
Material			Render
Memorandum			Require
Middle			Required
Misses			Reward
Moderate			Said
Modern			Saying
Moreover			Separate
Mrs.			Separation
Nation			Service
National			Shorthand
Natural			Simple
Nearer			Situation
Nearly			Social
Necessarily			Society
Necessary			Something
Necessity			Sometimes
Needless			Somewhere
Nothing			Sorrow
Number			Sorry
Occasion			State
Perform			Station
Perhaps			Study
Permanent			Success
Person			Successful
Personal			Suspicion
Political			Suspend
Position			Sustain
Possess			System
Possessed			Therefore
Possessing			Third
Possessive			Turn
Possessor			Twenty
Preparation			Unless
Prepare			Verge
President			Verse
Proportion			Whether
Prove			Willing
Purpose			Work
Quality			
Quantity			
Rational			Yesterday

Reading Exercises.

282. To become a good writer, it is as necessary to read, as to write Phonography. The former practice trains the eye to distinguish between the strokes, whether they are written light or heavy, full, half or double length, or in the different positions. The latter is merely picturing what has been seen by the eye, and is in a certain sense making the hand perform the same mechanical part as when writing ordinary longhand.

283. The table of Unvocalized Outlines commencing on p. 107 should be memorized by the student as early as possible, and in whatever way suits him best. It is difficult to describe or point out any specific method, or lay down certain rules to be adopted by the student in accomplishing this, as different methods will be adopted by different individuals.

284. The reading exercises commencing on the next page, employ the logograms, and unvocalized outlines, whenever such words occur, and if the reader should be unable at any time to interpret a logogram or outline to his satisfaction, he should refer to their respective tables.

285. It will be found very interesting, as well as profitable, for *two* students, when they have reached this stage of the Manual to adopt the following plan: Let one read aloud from the engraved page of either of the selections; while the other writes it from his dictation, in Phonography, after which compare with the book, and correct errors. Then let the student who dictated write, while he who wrote first, reads aloud, etc.

286. The learner should not attempt, at first, to bring into use all the abbreviating principles that have been introduced, but should be content to practice for some time a rather lengthened style of Phonography, making use of only those forms which he can use with confidence, and read without hesitation. When he feels the need of a briefer style than that he is using, let him employ other abbreviations.

Thoughts About People.

CHARLES DICKENS.

Handwriting practice examples in Palmer's New Manual of Shorthand, showing various cursive strokes and symbols.

A Farewell.

ALFRED TENNYSON.

• *• b, + n, >),*
• *• t, v, l, :;*
• *• r, / c - d,) \,*
• *• g, g, x*

• *• e, e, e, v, f, f,*
• *• . n, g, :;*
• *• r, / c - d,) \,*
• *• g, g, x*

• *• n, r, v, c, z = f,*
• *• . n, c, l, :;*
• *• r, / c - d,) \,*
• *• g, g, x*

• *• e, e, r, v, ' c,*
• *• . n, p, l, :;*
• *• r, / c - d,) \,*
• *• g, g, x*

Microscopic Wonders.

The Ruby.

۱۶۰

The Beggar Maid.

ALFRED TENNYSON.

Copy Book Exercises.

PREFATORY.

287. The series of exercises commencing on p. 122 are designed for the Copy Book and are arranged to accord with the manner of presenting the system in this book.

288. The best instrument for writing Phonography is a gold pen—provided it is suited to the writer's hand or style of writing. The advantage a gold pen possesses over a steel one is, that it glides over the paper more freely than a steel pen and is therefore less tiresome to the writer. A short nib No. 4 is the kind generally used.

289. When writing Phonography with a pencil there will be less danger of breaking the point off, if the pencil be held in a more upright position than when using it for longhand.

290. The Copy Book is made of double-ruled paper, the lines being one-sixth of an inch apart, a little wider than that used by the reporter, though of great assistance to the beginner in acquiring a neat and uniform style of writing.

291. The student will find it more convenient when using the Copy Book to write on every other page, instead of every page, by so doing the page to be written on, will always fall directly in front of him. When the book has been thus filled, it can be reversed and the other pages filled in like manner.

292. The figures seen in the exercises on the next page and those that follow, correspond to the numbers of the paragraphs of explanation given with the principle being studied, and should be referred to whenever a doubt arises in the mind of the student concerning an outline.

EXERCISE I.

CONSONANTS.

Par. 3: Write the upright and sloping characters of the phonographic alphabet.

Write the horizontal characters of the phonographic alphabet.

EXERCISE II.

CONSONANTS COMBINED.

Par. 8: p-m p-k p-g b-m b-k t-k t-g t-m t-n d-m d-k d-n d-ng ch-k ch-m ch-n ch-g ch-ng.

Par. 9: In the following combinations, strike *sh* and *l* downward: sh-m sh-ng sh-r sh-v d-sh m-sh n-sh f-l k-l t-l d-l l-ng l-ng-k l-n n-l-m f-l-ng p-l.

In the following combinations, strike *sh* and *l* upward: sh-l f-sh f-l-sh p-l b-l m-l v-l r-l l-f l-v l-p l-t p-m-l l-p-l k-l-p l-r-l l-t-l r-l-p t-m-l t-l-t.

Par. 10: In the following combinations, the first stroke should be written sufficiently high above the line, that the descending consonant shall touch it:

k-sh g-sh k-t m-f n-f k-p k-ch n-p n-t n-th m-v k-t-m.

The following combinations are written on the line:

m-n m-k n-m k-m g-m m-g ng-k k-ng m-ng.

In the following combinations, the first stroke should be struck down to the line, and the second consonant below it:

t-p p-t d-p d-th ch-p p-ch f-p f-t f-th f-r p-p t-t ch-ch.

Par. 11: (*Written with an angle*) l-m th-k f-ng f-n th-g v-n. (*Written with no angle*) f-r m-sh k-r l-ng th-ng l-k p-n b-n.

Par. 12: b-ng p-b f-g v-k t-d ch-j l-ng d-f d-t v-g m-z.

EXERCISE III.

COMBINATIONS CONTAINING THE CIRCLE *S* AND *Z*.

Par. 16: s-p s-t s-ch s-b s-d s-j s-k s-g p-s b-s t-s d-s
ch-s j-s k-s g-s.

s-f s-v s-th s-sh f-s v-s th-s sh-s r-s m-s n-s ng-s.

Par. 17: t-s-k k-s-t p-s-k k-s-p k-s-ch ch-s-k d-s-k k-s-d.

Par. 18: p-s-v p-s-th t-s-th p-s-l b-s-l k-s-m k-s-th g-s-f
g-s-l d-s-m.

Par. 19: m-s-m n-s-n m-s-l f-s-l r-s-l n-s-ng l-s-r f-s-f r-s-r.

In the following combinations write the circle on the inner side
of the first curve:

m-s-n m-s-v m-s-ng f-s-r n-s-m.

Par. 20: p-s-p k-s-k t-s-t k-s-g b-s-p d-s-t g-s-k g-s-g.

EXERCISE IV.

COMBINATIONS CONTAINING UPWARD *R*.

Par. 23: p-r b-r m-r t-r ch-r d-r g-r j-r sh-r f-r k-r
r-p r-t r-k r-ng r-n r-f r-v r-ch r-b r-sh r-p-r m-r-t
m-r-n f-r-th r-t-r m-r-ch r-ng-k ch-r-ch r-ch-r.

Par. 25: s-r s-r-j s-r-f s-r-v s-r-ch s-r-k s-r-s s-r-s-p s-r-s-t
m-s-r k-s-r t-s-r p-s-r b-s-r b-s-r-v p-s-r-n.

Par. 26: p-r-r t-r-r k-r-r m-r-r r-r-p r-r-n r-r-ng h-r.

EXERCISE V.

THE LONG VOWELS.

Copy the engraved exercise given on page 35 in the Copy Book.
Memorize pars. 31 to 33.

EXERCISE VI.

WORDS CONTAINING LONG VOWELS.

Par. 34 to 38.

1st heavy dot: Tea, pea, bee, see, me, key, knee, fee, sea, eat, each, peak, cheek, meek, beak, keep, sheep, deep, team, beam, reach, ream, cheap.

2d heavy dot: Pay, bay, day, gay, say, may, ape, take, dame, fame, name, came, maim, cape, bail, pail, gale, knave, mail.

3d heavy dot: Arm, balm, palm, alms, calm, farm.

1st heavy dash: Gnaw, paw, Paul, tall, talk, chalk, saw, bought, taught, thaw, ball, gnaw, ought.

2d heavy dash: Oat, oak, owes, owed, foam, coach, coal, rope, though, both, comb, no, so, pour, also.

3d heavy dash: Pool, boom, food, loom, coop, hoop, ooze, move, booth, tool, tooth, root, room.

EXERCISE VII.

WORDS CONTAINING SHORT VOWELS.

Par. 40 to 43.

1st light dot: Pick, tick, pitch, nick, mill, tip, ship, nip, nib, bill, pity, chilly, lily, billow, minnow.

2d light dot: Fed, peg, check, wreck, deck, peck, neck, bell, beg, red, berry, fellow, merry, penny.

3d light dot: Pack, rat, tack, lack, match, latch, back, bat, patch, rag, lag, bag, tag.

1st light dash: Lock, fog, dock, shock, mock, knock, log, top, rock, foggy, jolly, bonny, Polly, poppy.

2d light dash: Tub, bud, bug, rub, dug, cub, rut, buck, duck, tuck, pug, funny, lucky, money.

3d light dash: Took, book, foot, pull, nook, full, look, push, cook, fully, pully, bullet, pussy.

Par. 44: Poem, poet, duel, lower, layer, jewel, Moab.

EXERCISE VIII.

WORDS CONTAINING *S* AND *Z*.

Par. 46 to 48: Speak, spoke, spake, soap, stay, sage, safe, save, soup, said, sail, sake, sale, sane, scope, scum, seam, seat, seed, sell, set, sleep, sleeve, slake, slew, slope, slow, slowly, smear, smoke, snag, snake, sneak, snow, sod, silk, solo, speck, spool, sunk, sup, space, soreness, solace, sneeze, sluice, sinless, since.

Par. 49: Tusk, rusty, tussle, rusk, desk, muzzle, dusk, musk, fusty.

In the following words, the third place vowel is written to the first consonant:

Rasp, gâsp, mask, passive, cask, nasty, bask.

Par. 50: The following words, are written with the large circle: Losses, kisses, chases, pieces, tosses, leases, paces, doses, faces, basis, pauses, noses, roses, gazes, amazes, causes, teases, loses.

Par. 51: Zeal, zealous, zeno, zero, zinc.

Par. 52: Us, so, say, see, sea, saw, ease, easy, Esau, essay.

Par. 53: Asp, ask, assail, escape, asleep, essence, Essex, osage.

Par. 54: Busy, fussy, cozy, gauzy, also, racy, pussy, Bessie.

Par. 55: Sissy, saucy, Sicily, sauce, cease, assess, says.

EXERCISE IX.

DIPHTHONGS.

Par. 56 to 61.

I.—Pike, pile, spike, bile, time, timely, tire, tile, dire, fire, sign, snipe, smile, mile, nigh, knife, mire, ripe, nice, mice, chime, pie, eyes, thy, alive, type, dyke, my, bite.

Or.—Spoil, boil, boy, oil, toy, toil, joy, coil, noise, foil, enjoy, coy, oily, annoy, alloy.

Ow.—Out, owl, thou, bow, cow, vow, our, sow, mouth, foul, tower, gouge, vouch.

Par. 62: Wipe, wide, wife, wiles, wire, wight, wives.

EXERCISE X.

THE COALESCENTS.

Par. 64: Write the *long* coalescents *we*, *wa*, *wah*, *waw*, *wo*, *woo*, before *p*, *t*, and *f*.

Write the *short* coalescents *wi*, *we*, *wa*, etc., before *p*, *t*, and *f*.

Write the *long* coalescents *ye*, *ya*, *yah*, *yaw*, *yo*, *yoo*, before *p*, *t*, and *f*.

Write the *short* coalescents *yi*, *ye*, *ya*, etc., before *p*, *t*, and *f*.

Weep, sweep, weed, sweet, Swede, walk, wash, watch, wade, wish, wet, wit, widow, web, wed.

Year, yawn, young, yoke, youth, use (*noun*), few, view, use (*verb*), mew, cue, knew, pure, due, mule, duty, Lucy, cube.

EXERCISE XI.

THE INITIAL *W* HOOK.

Par. 67 and 68: Well, wealth, willow, welcome, windy, window, wane, work, wear, worm, win, wool, wealthy, worthy, worth, wolf, willing, ware, weary, war, wall, William, Wednesday.

Par. 69: Swill, swear, swarm, swallow, swim, swam, swan, swarthy, swelling, swine, swell.

EXERCISE XII.

DOUBLE CONSONANTS.

Par. 70 to 75: Play, place, plea, please, plow, pluck, plucky, plug, plum, plume, plush, pray, preface, press, prey, price, prickle, prig, prim, prime, priming, prize, prose, prosy, prow, prowl, pry, blab, black, blake, blame, blank, blaze, bleach, bless, blew, blithe, block, blotter, brace, brag, brake, brassy, brawl, brawny, bray, breach, break, breath, breathe, breech, breeze, bribery, bridge, bridle,

brig, brim, brisk, brittle, broach, brogue, broom, brow, brush, trace, track, tram, trap, trash, tray, treason, treble, trick, trickle, trim, trip, triple, troop, trooper, trouble, trudge, true, try, drag, drabble, drake, draw, draper, dray, dream, dreamy, dressy, drew, dribble, drip, droop, drop, drose, drowsy, drug, drum, drunk, claim, clam, clap, clapper, clash, clasp, class, clatter, claw, clay, clear, clew, climb, cling, clip, cloak, clock, close, cloth, club, clue, clutch, crack, cracker, crackle, crank, crape, crash, cream, creamy, crease, creep, creeper, cress, crib, crime, crisp, crook, crop, cross, crossing, croup.

Applause, apple, apply, appraise, able, utter, eider, udder, adder, able, etcher, eagle, eager, acre, ocher, odor.

Par. 78: Flag, flake, flame, flap, flare, flash, flask, flax, flay, flea, flew, flock, flog, floor, flow, flue, fluffy, flung, flurry, flush, frame, Frank, fray, freak, freckle, free, freeze, frisk, frizzle, fro, frog, froth, thrall, thrash, three, threw, thrice, thrill, thrive, throb, thro, throw,

Awful, offer, evil, eval, over, ether, author, either, other.

Par. 79: Freshly, essential, official, special, bushel.

EXERCISE XIII.

TREBLE CONSONANTS.

Par. 82: Spray, spree, sprig, spring, sprung, spruce, spry, sprinkle, strap, stray, streak, stream, stretch, stretcher, strew, strip, stripe, stroke, struck, struggle, scrabble, scrap, scrape, scraper, scratch, scream, screech, screw, scribble, scrip, scrub, scruple.

Par. 83: Splash, splash, splice, splicing, splutter.

Par. 84: Suffer, civil, swivel, civilize, civility, savor, savory, cipher.

Par. 85: Prosper, extreme, express, expressive, gastric, pastry, peaceable, displace, display, possible, bicycle, disclose, disclaim, disciple.

Deceiver, decipher, decipherable, descry, disagree, disagreeable, dissever, deciphers, deceivers, disagrees, disgraces, disgrace, jasper.

Par. 87: Despair, rascal, peaceful, gospel, explore, explosive,

EXERCISE XIV.

THE ASPIRATE.

Par. 89: The following words are written with the *stroke aspirate*:
 Hah, haw, hay, Hayes, ho, house, hose, haggle, hang, Hannah, hash, haughty, haze, hop, head, heavy, hedge, heed, hitch, hatch.

The following words are written with the *dot aspirate*:
 Happy, hope, had, height, half, hide, white.

The following words are written with the *tick aspirate*:
 Hack, hag, hall, hallow, ham, home, hazy, hare, harem, help, halo, helm, hem, homely, holy, heal, hark, whip, whig, whisk, whiz, whistle, whistler, whack.

Hater, hatter, heater, Hebrew, hobble, Hooper, huddle.
 Nahum, unholy, unhook, unwholesome.

The following words require the initial hook to be shaded.
 Wharf, wheel, whelp, whim, whimper, while, whine, whale.

Par. 91: Hassock, hasten, hasty, husk, husky, hustle.

EXERCISE XV.

THE *N* HOOK.

Par. 93: Pain, pan, pawn, pen, pin, pine, tin, ten, tan, ton, tun, tune, bane, bone, boon, dean, deign, Dan, dawn, din, den, plane, plan, prone, train, drain, drawn, drown, keen, cane, can, cone, coon, clean, clan, crane, crone, spleen, sprain, strain, chin, chain, gin, John, June, join, green, grain, grown, hen, run, ran, rain.

Par. 94 to 97: Feign, fan, fawn, fun, flown, frown, vein, van, even, oven, thin, thrown, thine, then, than, sheen, shown, shrine, line, lean, lawn, loan, loon, slain, mean, main, moan, moon, mine, known, nine, noun.

Par. 98: Punish, finish, banish, clannish, vanish, Danish, lining, cleaning, raining.

Par. 99: Pins, pens, pans, pines, pains, spans, tins, tones,

strains, bones, dawns, plans, trains, drains, canes, sprains, chins, joins, greens, grains, cones.

Par. 100: Fans, frowns, veins, lines, means, moans, mines, nouns, vines, oceans, loans.

Par. 101: Lancer, cancer, painstaker, fencing, ransom, lonesome.

Par. 102: Puny, bony, bonny, tawny, China, Dinah, money, funny, crony, rainy, pony.

Par. 103: Pounces, princes, prances, bounces, tenses, trances, trounces, dances, dunces, chances, glances.

Fences, flounces, Francis, lances, minces, evinces.

EXERCISE XVI.

Mp, Mr AND Nr.

Par. 104: Pump, pomp, plump, bump, tramp, trump, damp, dump, camp, crimp, cramp, gimp, scamp, vamp, thump, shrimp, impel, impair, impede, impeach, impassive, impose, impure.

Par. 105: Embalm, embank, embargo, embark, embarrass, embassy, embed, embellish, embezzle, embody.

Par. 106: Hampton, Hampshire, hemp, hempen, hump.

Par. 107: Palmer, plumber, primer, bloomer, tamer, tumor, dimmer, dreamer, drummer, calmer, clamor, glimmer, glamour, grimmer.

Banner, dinner, energy, minor, tanner, designer, honor, owner.

EXERCISE XVII.

Lr, Rl, Ml AND Nl.

Par. 109: Color, collar, lurch, scholar, gallery, rural, spiral, barrel, ferrule, camel, enamel, tunnel, canal, funnel, final, channel, colors, scholars, barrels, tunnels, funnels, channels.

EXERCISE XVIII.

THE *F* OR *V* HOOK.

Par. 113: Deaf, chaff, puff, beef, tough, strife, chief, proof, bluff, brief, buff, doff, chafe.

Calf, cuff, skiff, cough, clef, scoff, cliff, grief.

Par. 114: Brave, cave, gave, crave, grieve, grave, grove, clove, groove, pave, dove, dive, Jove, cove, achieve, strove, cleave, engrave, reprieve, reprove, prove, strive.

Par. 115: Rave, rove, heave, hive, hove, serve, deserve, behave, bereave, reserve, reef, rough, rife, serf.

Par. 116: Coffee, taffy, huffy, defy, levy, levee, survey, envoy, envy, gravy, Java.

Par. 117: Proves, braves, cloves, paves, strives, calves, proofs, puffs, cuffs, coughs, caves, roves, heaves, reefs.

Par. 118: Define, devoid, divide, defense, devote, profane, graphic.

EXERCISE XIX.

DOUBLE-LENGTH CURVED SIGNS.

Par. 121: Feather, mother, thither, father, smother, smoother, neither, further, another, weather, wither, whither.

Par. 122: Shatter, flutter, Easter, aster, flatter, oyster, letter, loiter, Walter, smatter, slaughter, swelter, welter, meter, center, winter, water, niter, motor, alter, laughter, matter.

Tender, tinder, wander, thunder, order, fodder, murder, ladder, shudder, surrender, Anderson, gender.

Par. 123: Tinker, anchor, franker, thinker, clinker, hanker, rancor.

Finger, hunger, anger, longer, linger, younger, Ingerson.

Par. 124: Temper, scamper, hamper, tamper, damper, distemper. Somber, cumber, amber, timber, limber, lumber, December.

Par. 125: Feathers, shatters, murders, hankers, fingers, tempers, tampers, cumbers, limbers.

EXERCISE XX.

THE *Way* HOOK.

Par. 126: Twill, twitch, twig, tweak, twinkle, twirl, twirling, twitter, twaddle, twang, twice.

Dwight, dwell, dwelling, dweller.

Quick, quill, quiver, quell, choir, quarrel, quip, quota, quarter, queer, queerly, quoth, quaver, Quaker, quiet, quizzical, require, inquirer, queen, equal, acquire, equip, equity, iniquity, equalize, aquatic, liquid, liquefy, requisite, quarry, equinox.

Anguish, Guelfs, guava, lingual, guano.

Par. 128: Squire, squib, squawk, squab, squad, squelch, squaw, square, squarely, squall, squaller, squabble, squeezing, squeak.

Sequel, sequester, sequence, sequacious, sequin.

EXERCISE XXI.

THE *Shun* HOOKS.

Par. 130 and 132: Passion, adoption, option, caution, action, cushion, occupation, implication, portion, education, reaction, diction, application, ration.

Fashion, mention, motion, nation, notion, evasion, tension, pension, admission, animation, lotion, invasion, revision, elevation, intimation, ammunition, pollution.

Par. 131: Edition, addition,—Station, attrition.

Par. 132: Dictionary, actionless, educational, auctioneer, cautionary.

Par. 133: Passions, actions, occupations, fashions, motions, nations, notions, pensions, admissions, invasions, stations, editions, visions, sections.

Par. 134: Position, opposition, supposition, precision, decision.

Possession, accession, sensation, pulsation, civilization, accusation.

Transition, dispensation.

Par. 135: Oppositional, sensational, transitional, suppositional.

Par. 136: Positions, oppositions, decisions, physicians, transitions, sensations.

Par. 137: Shone, ocean, shun, shin, shins, shuns, oceans.

EXERCISE XXII.

Read carefully paragraphs 138 to 146.

SIMPLE LOGOGRAMS.

Par. 146 to 152.

Fill two lines with each of the Simple Logograms, first writing its Grammalogue in longhand at the beginning of the first line. Pronounce each Grammalogue aloud as its sign is being written. (This remark applies to each exercise given on logograms).

The, a, an-and, I, aye, how, you, of, to, we, is-his, as-has, he, it, be, do, was, which, for, think, have, when, me, my, him, will, are, shall-t, in, up, them, well.

SENTENCES CONTAINING SIMPLE LOGOGRAMS.

- 1 It will be ready for you in a few days.
2. When he was sick, it was my duty to help him.
3. Do you think I shall have time to take many of them away?
4. You will have time to see him if he leaves us Sunday.
5. I fear you will never think as I do.
6. Do you think he will try to do the work for me if he is well?
7. It will be time enough to reach the train, even if you do see him.
8. I shall try to serve him when I see his papers.
9. He and I took up as much money as they, so you will have to pay us for it.
10. My time for such work, is, when you are at play.
11. Which of the boys took the poor fellow to the house.
12. Which of the toys will you take for the baby?
13. Some people think it is time and money thrown away to help him.
14. As it is his, it will likely remain as his father wishes it.
15. I saw them, as I drew up in my buggy.
16. We think you will like it as much as the other.
17. He will say it is time to go, if they ask him for money.
18. When I have time, I will bring you some of my books.
19. He was angry when he spoke, so I will drop it.
20. Are you to go so soon? Do try and stay for supper.

EXERCISE XXIII.

VOWEL LOGOGRAMS.

Par. 153 to 157.

All, too, two, already, before, ought, who, of, to, or, but, on, should.

SENTENCES CONTAINING VOWEL LOGOGRAMS.

1. All I have to say, will be said when he leaves.
2. He will go on the early train I think.
3. I have already said how much money it took to pay for it.
4. If you bring too much silver I will be angry.
5. He ought to do it before they ask him.
6. If you are in trouble, ask him to help you before he goes away.
7. Try to be at the office before two o'clock, or before it is taken away.
8. I ought to do all of his work, before he pays me.
9. Two or three are already on the way to town.
10. Who do you think I saw on the train?
11. Two of my boys will go, before I eat my dinner.
12. I should like to help you, but all of my money was taken by the thieves.

EXERCISE XXIV.

W AND Y LOGOGRAMS.

Par. 158 to 161.

We, with, were, what, would, ye, yet, beyond, you, way, your, well, where, when, one.

SENTENCES CONTAINING W AND Y LOGOGRAMS.

1. We were with you when we spoke of his troubles.
2. What would you have me do with your books, should you leave the city?
3. If ye love me, keep my holy laws.
4. I will take it, for I think it will prove useful when I engrave.
5. If we live beyond our means, we will have to suffer.
6. He is well, and on his way to your house, where I think you will see him.
7. He said he would try it, when you spoke of all it would do.
8. When one of your plans fail, try another.
9. We will go with you, if they will show us how to do it.
10. If your way is right, do all you can to keep

in it. 11. You will think I was right, when you are beyond help.
12. He has yet to show me how I can make it of use.

EXERCISE XXV.

SIMPLE STROKE LOGOGRAMS.

Par. 162 to 166.

Up, be, it, do, which, advantage, will, are, for, have, think, them, so, was, shall-t, usual-ly, kingdom, common, come, give-n, together, go, me, my, him, may, in, any, no, know, thing, language.

SENTENCES CONTAINING SIMPLE STROKE LOGOGRAMS.

1. He said it would be taken up, as soon as you are ready for it.
2. I will try to have them before we go to see him.
3. You shall receive all the advantage possible, for your success in business.
4. They will show him which of them you are to take.
5. If you think they are for me, I will keep them.
6. Though I have the advantage of him, yet will I spare him the disgrace.
7. So it was you who spoke when they took the vote.
8. As usual, the matter was taken to him for his advice.
9. I usually keep two or three of them on my table to write with.
10. Thy kingdom shall be taken before many days.
11. We will go and give him the help he asks of us.
12. They have given you no common advantage, so you should strive to please them.
13. If you will come with me, I will show you a thing or two.
14. He will use no such language in my presence.
15. If you wish any thing please ask for it.

EXERCISE XXVI.

LOOPS *St* AND *Str*.

Par. 167: Post, boast, best, beast, past, taste, test, chest, dust, attest.

Roast, wrist, rust, raced, roost, hissed, hast, haste, host, hoist, cast, cost, gust, guessed.

Par. 168: Fist, fast, fussed, feast, faced, voiced, vast, assist, zest, must, nest, whist.

Par. 170: Placed, priest, pressed, twist, trust, traced, dressed, crest, crossed, classed, quest, graced, grist.

Par. 171: Crystallized, razed, roused, noised, hazed, housed, sneezed.

Par. 172: State, stout, stiff, staff, stave, stove, steam, stem, stone, sting, stung, stuff, stuffy, style, stun, stony, still, steal, stimulation.

Par. 173: Steeper, stupor, stopper, stutter, stagger, stager.

Par. 174: Pounced, bounced, chanced, danced, pranced, glanced, enhanced, canst, trounced.

Par. 175: Trusts, lists, crests, invests, tosts, coasts, nests, mists, tests.

Par. 176: Investigation, mystify, artistic, statistics, justify, testify, destiny, majestic, elastic.

Par. 177: Pastor, poster, blister, duster, jester, bluster, coaster, caster, plaster, cluster, trickster.

Faster, foster, vaster, feaster, songster, luster, master, muster, minister, bolster.

Par. 178: Punster, spinster.

Par. 179: Dusters, posters, coasters, clusters, blisters, punsters, spinsters, masters, ministers, monsters, musters, flusters.

Par. 180: Strength, strengthen, string, strange, strangely, strangle, strong, distraction, distribution.

EXERCISE XXVII.

INITIAL HOOK LOGOGRAMS.

Par. 181 to 186.

Principal-le-ly, member, remember-ed, tell, till, truth, dear, call, difficult-y, care, full-y, from, every, very, three, their, there, sure, pleasure, Mr., remark, more, near, nor.

SENTENCES CONTAINING INITIAL HOOK LOGOGRAMS.

1. I am sure it will give you pleasure to see your mother on this occasion.
2. To tell you the truth, I can do no more for you.
3. Mr. James, do you remember what he said when he gave you the money?
4. The principal members of the club will leave us if

he goes. 5. Tell the truth always, and you will have no difficulty. 6. "Remember the Sabbath day, to keep it holy." 7. I will call and see you, every two or three days, and will do your work, till you are stronger. 8. They tell me, the difficulty was principally over a matter of business. 9. It is difficult to tell how many people will be there. 10. From his remarks, I would judge he thinks of a new plan of action. 11. Neither you nor I live near enough to call and see it. 12. I will inquire into the case more fully when I have time. 13. You should care more for work, and less for pleasure. 14. He is a man of principle, so you may trust him. 15. "How well do I remember, the house where I was born."

EXERCISE XXVIII.

THE HALVING PRINCIPLE.

Par. 187: Pack, packed, patch, patched, peak, peaked, peck, pecked, pick, picked, pinch, pinched, back, backed, bake, baked, balk, balked, banish, banished, blotch, blotched, botch, botched, touch, touched, tack, tacked, tap, tapped, tip, tipped, track, tracked, deck, decked, vouch, vouched, leap, leaped, slip, slipped, slap, slapped, mock, mocked, nick, nicked, nip, nipped, ink, inked, hitch, hitched.

Peg, pegged, page, paged, plug, plugged, pledge, pledged, budge, budged, gauge, gauged, nag, nagged, drug, drugged, beg, begged.

Par. 189: Apt, wept, walked, oft, aft, east, etched, ached, aunt, art, eked, wiped, ebed, edged, egged, eased, oozed.

Pit, pet, pat, put, cheat, chit, chat, cat, cut, caught, cute,feat, fit, fat, knit, not, nut, night, note, mite, moat, meet, meat, vied, void, vowed, viewed.

Par. 190: Pinned, penned, pawned, pined, pained, spend, sprained, strand, band, trained, twined, gained, drained, friend, cleaned.

Paved, proved, caved, grieved, grooved, achieved, craved.

Cautioned, cushioned, motioned, fashioned.

Par. 191: Pits, pets, pats, cheats, chats, cuts, fits, skates, sheets, fleets, pants, paints, shouts, fights, thoughts, spots, spits, streets,

splits, bids, goods, glides, dreads, grades, deeds, beds, bleeds, breeds.

Par. 192 and 193: Aunt, knits, nets, note, sent, scent, knot, night, neat.

Art, heart, artery, return, heartless, hurt.

Light, let, late, malt, colt, lot, lout, lute, light, slight.

Meet, mite, mat, mate, mute, moat, smite, smote, smut.

In the following words, the half-length stroke is shaded:

End, hand, need, nod, needle, sound, sand, sinned, signed.

Oared, hoard, hired, heard, hard, erred, sword, redeem.

Write *ld* downward, reckoning the vowel from the top: Lead, lad, load, lid, slide, slid, yield, field, fooled, filled, filed.

Aimed, hemmed, hummed, hymned, mid, mud, mode, mewed, mad, mead, Maud, meddle, muddle, middle:

Par. 194: (Write half-length *s* downward): Keenest, greenest, meanest, leanest, cleanest, thinnest, plainest, elocutionist.

(Write half-length *s* upward): Bravest, roughest, nicest, gravest, vainest, finest, briefest, gruffest, oftenest.

Par. 195: Waned, weaned, welt, wend, went, whined, wilt, wind, won't, wound.

Puffed, paved, cuffed, caved, gift, grieved, cleft, cleaved.

Can't, coined, scant, scanned, grant, grand, grunt, ground.

Cautioned, stationed, fashioned, motioned.

Par. 196: Peopled, labored, measured, baffled, cleaned, frowned.

Acted, tended, sounded, handed, petted, lighted, mated, noted.

Doted, treated, loaded, dreaded, founded, fainted.

Par. 197: Liked, leaked, mapped, kicked, fagged, propped.

Par. 198: Doted, dated, awaited, dotted, edited, situated.

Par. 199: Beautiful, between, editor, alphabet, better, beautify, credit, freedom.

Par. 200: Raft, rained, rant, raved, reefed, reigned, reined, rend, rent, rift, rind, roved, served, surround.

Par. 201: Warmed, shield, cleared, fared, named, coward, fired, feared.

EXERCISE XXIX.

FINAL HOOK LOGOGRAMS.

Par. 202 to 204.

Open, upon, been, than, then, can, again, gain, ten, alone, done, Phonography, general-ly, men, man, opinion, known, above, whatever, differ-ed-ence-ent, gave, objection, generation, occasion, motion, nation, notion, subjection.

SENTENCES CONTAINING FINAL HOOK LOGOGRAMS.

1. I will call upon you when you are alone, and can help me.
2. He has been there, and given his opinion.
3. It will make no difference whatever, on this occasion, who goes with me.
4. When you open your mouth to speak, always say what is true.
5. Beauty and wealth may pass away, but truth can never die.
6. It is better to be an honest beggar, than a rich knave.
7. When you have plucked the mote from your own eye, then you may take it from your neighbors.
8. Again he spake, and said, "Love one another."
9. The love of gain, it is said, is the root of evil.
10. I fear you will have to give at least ten times this amount, before you can take it away.
11. If you have done what is right, you generally succeed in your business.
12. On this occasion, the general opinion was expressed by a vote.
13. All the men present were inclined to give the man another chance.
14. When the truth is known, all will feel sorry for his wife and mother.
15. I think he gave the reason for his objection before he left the office.
16. His name and reputation are above reproach.
17. Motion; as all know, is the change of place.
18. We think such subjection should be met with objection by the whole nation.
19. He will do it when he takes a notion, and not before.
20. I think Phonography can do more than is generally supposed.
21. He can work better alone they said, so I left as soon as possible.
22. Whatever you do, remember you have my best wishes for your success.
23. They will call upon you when they hear you are in the city.

EXERCISE XXX.

HALF-LENGTH LOGOGRAMS.

Par. 205 to 208.

Particular-ly, opportunity, part, spirit, build, bold, brought, bread, behind, bent, bend, told, toward, trade, did, child, gentlemen, gentleman, could, called, cold, accord-ing-ly, cared, quite, cannot, account, God, good, glad, great, after, find, faint, vote, thought, that, without, short, light, let, late, Lord, read, word, world, might, met, immediate-ly, made, mind, not, nature, went, wont, under.

SENTENCES CONTAINING HALF-LENGTH LOGOGRAMS.

1. I told him particularly, that I did not wish it brought on my account.
2. The gentleman took the child and cared for it on account of its mother.
3. After I left, the gentleman immediately sent me word to meet him without fail that evening.
4. When I called, he gave me an opportunity to see quite a number of good books.
5. After all, I was glad I let him take it, for he thought it very beautiful.
6. He will build his stable behind the house, but I cannot tell the exact spot.
7. We were told that the cold was so great, that many people could not stay.
8. It is but a short distance, so I went mind the walk.
9. "The spirit of God moved upon the waters."
10. As I looked toward him, I met his gaze, and saw by the light in his eyes, that he was angry.
11. We can find very few people in the world without faults.
12. According to their account of the robbery, part of the money has been found under the floor of his room.
13. He was a brave, bold man, and was rewarded accordingly.
14. "Give us this day, our daily bread."
15. As we made a bend in the road, the train moved faster.
16. When they bent over him they saw that he was faint and sick.
17. The world is full of good, if the heart and mind will open the eyes to see it.
18. I did not care particularly to see him, so thought it best to leave immediately.
19. He was told that he would have an opportunity to see him on his return.
20. I cannot account for his sudden departure.

EXERCISE XXXI.

SPECIAL VOCALIZATION.

Par. 210: Believe, charm, scarlet, parcel, telegraph, merely, guards, marble, hotel, experiment, telephone, skeleton, delicate, telescope, skill, dark, regard.

Par. 212: Bird, gold, mixture, skull, Turkey, journal, scourge, court, curve, excursion, volume, moral, creature, culture, secure.

Par. 213: Amanuenses, sustain, suspend, suspect, insist, sister, vicissitude, exercise, system.

Par. 214: Saying, hurrahing, sawing, showy, poem; ruin, hurrying, gnawing, snowy, Owen.

Par. 215: Pew, due, blue, prow, brow, thou, vow, mow, bow, plow, now, new, few, view, doubt, wad, wander, want, war, warm, warn, wash, washer, weed, white, whiten, ice, Ida, ire, Ireland, Irene, item, itemized, ivory, ivy, oil, oily, oil-cloth.

EXERCISE XXXII.

PREFIXES.

Par. 217: Commence, command, compact, company, compare, compass, compassion, compel, complement, complete, complex, compose, compromise.

Concave, conceal, conceit, conceive, concern, concession, concise, conclave, conclusion, Concord, concur, concussion, condensation.

Par. 218: Decompose, decomposed, decomposition, recombine, recommence, recommended, recommend, recommit, recompense, recompose, incommode, incompatible, incomplete, incompressible.

Reconcile, reconciled, reconciliation, reconsider, reconstruct, reconstruction, reconvey, reconveyed.

Recognition, recognizable, recognize, recognized, recognizing.

Par. 219: Cog, cognizable, cognizance, cognizant, cog-wheel.

Par. 220: Magnanimous, magnanimity, magnanimously.

Magnify, magnified, magnificent, magnificence, magnitude.

Par. 221: Intercept, interception, interdict, interfere, intermar-

riage, intermediate, intermingle, intermingled, intermission, intermit, international, interpose, intersection, interspersing, intervene.

Introduce, introduced, introducing, introduction, introspection.

Enterprise, enterprising, entertain, entertained, entertainment.

Par. 222: Contravene, contravened, contravention, contraband.

Controversial, controversially, controversy, controvert.

Counteraction, counterfeit, countermand, countermarch, countermine, countermined, counterplot, counterpoise, countersign.

Par. 223: Insatiable, inscriber, insertion, insolence, insolent, insoluble.

Enslave, enslaved, enslavement, enslaver.

Unseemly, unsociable, unsocially, unseasoned, unscrupulous.

Par. 224: Circumflex, circumscribe, circumspect, circumspection, circumvent.

Self-acting, self-assertion, self-command, self-conceit, self-control, self-defense, self-esteem, self-evident, self-made, self-possession.

EXERCISE XXXIII,

AFFIXES.

Par. 225: (Stroke *ing*): Abusing, accusing, binding, placing, pleasing, poisoning, facing, voicing, praising, crossing, causing, guessing, rising, musing, driving, blessing, meaning.

(Dot *ing*): Taking, sleeping, doing, buying, leaping, training, cleaning, making, speaking, cooking, feasting, fasting, bursting, casting, coasting, striking, trying, paying, dancing.

Par. 226: (Circle *ings*): Etchings, doings, engravings, writings, callings, knockings, joinings, buildings, greetings.

(Tick *-ing the*): Making-the, having-the, doing-the, trying-the, keeping-the, considering-the, concerning-the, giving-the.

Par. 227: Himself, myself, herself, yourself, thyself, oneself, ourself.

Yourselves, ourselves, themselves.

Par. 228: Queenly, womanly, meanly, friendly, thinly, grandly.

Par. 229: Punctuality, peculiarity, stability, sensibility, prosper-

ity, incorrigibility, incredulity, feasibility, suitability, legibility, responsibility, instrumentality, instability, regularity.

Par. 230: Kinship, kingship, lordship, judgeship, apprenticeship, chairmanship, clerkship, membership, friendship.

EXERCISE XXXIV.

IRREGULAR LOGOGRAMS.

Par. 231 to 236.

Object, some, important-ee, improve-d-ment, only, letter, first, most, must, just, this, neither, another, yours, theirs, its, pleasures, matter.

1. I have yet to learn the object of his visit. 2. There will be some improvements made in your city this year I am told. 3. The only letter I received from him, was that which I gave you. 4. The first and most important thing to consider is the health of the people. 5. You must do just as he tells you, or he will send you away. 6. This world is full of good, if our eyes are open to see it. 7. He will neither take nor give, so we can do little with him. 8. He said he would try yours another time. 9. Earth and its pleasures will be a matter of little consequence to him now. 10. This is just the improvement I have wished to see, and am glad you have made it.

EXERCISE XXXV.

THE TICKS.

Par. 237: After-the, upon-the, when-the, if-the, on-the, as-the, of-the, is-the, in-the, but-the, from-the, or-the, at-the.

Par. 238: A-firm, a-few, a-great, a-little, for-a, do-a, was-a.

An-advantage, an-offer, and-if, and-for, and-few, and-the, and-that, and-this, and-his, and-you, and-how, and-have, and-is-a, and-for-a, and-has-an, and-take-a, and-try-a, and-when-a, and-with-a.

EXERCISE XXXVI.

OMITTED CONSONANTS, ETC.

Par. 241: Anxious, distinction, distinctive, sanctum, sanctity.

Par. 242: Postage, post-office, postmark, post-pone, crest-fallen, mostly.

Par. 243: Messiah, oases, oasis, idea, eocene, eolian, iota, Ionia, Ionic, tiara.

NOTE: When joining certain consonants, it is sometimes difficult to form a hook accurately, as in the words: *attainment, atonement, assignment*, etc. The outlines for such words will be sufficiently distinct, as a rule, if the hook be wholly discarded. See last two words, line 6 p. 89.

Par. 244: Gazed, grazed, greased, caused, amused, glazed, paused, dazed, pleased, abused, blazed, amazed.

Par. 245: *Up-ward, in-ward, any-body, Al-mighty, under-stand, for-ward, after-noon, after-wards, under-take.*

Be-come, there-fore, every-where, some-where, some-how, after-thought, some-thing, where-of, no-where, where-fore, any-where.

EXERCISE XXXVII.

UPWARD AND DOWNWARD L AND R.

Par. 260: Ailment, alienate, alkali, allegation, allege, element, election, elective, elegance, elm, elocution, illegal, illicit, illume.

Long, sling, lung, languid, lank, Lincoln, linger, longer, spelling, slang.

Par. 261: Lucky, look, likely, like, lick, leak, lock, luck, leg, lag, lug, league, log, limb, limber, lime, limed, limp, limy, loom, liquor, lacquer, legal, legalize.

Par. 262: Foil, file, fail, feel, vail, veal, veil, reel, revile, vial, trowel, trial, dial, dual, denial, duel, jewel, towel.

Par. 263: Polly, valley, volley, folly, follow, chilly, fellow, lily, gully, duly, truly, clearly, coldly.

Mail, meal, mall, male, mole, mule, mill, mull, mile, smile, smell, small.

Par. 264: Harem, hark, horse, hear, here, harm, hearse.

Par. 265: Ear, ire, ark, our, air, oar, arbor, arc, armor, arrange, erase, ere, erection, error, arm, army, ream, Rome, rhyme, rim, rum, room, remain.

Arch, awrite, urge, earth; artist, artistic, Arab.

Par. 266: Ruthful, rusk, rush, ruin, ruffian, rued, rubber, rowing, rousing, robber, roaring, rival, ripest, rink, rigorous, revile, revert, reversible, revelry, restrain.

Sarah, series, serene, sorry, sorrow, Surry, story, starry.

Par. 267: Peer, pair, pour, tear, power, car, fear, sneer, shear, share, sore, dare, poor, clear, fair, gore, jeer.

Par. 268: Emperor, empire, empiric, empirical, empiricism, embargo, embark, embarrass, embarrassed.

Prepare, preparing, fairy, hurry, cherry, diary, dreary, tarry, curry, Harry, theory, jury, glory, marrow, zero, carry.

Reporting.

294. All that is contained in this work, up to the present page, treats of the Corresponding Style of Phonography, which is a brief, philosophic and legible method of representing all spoken sounds, though more strictly applied to the English language.

295. The Corresponding Style of Phonography is a method by which any word in the language may be written, with from three to four times the speed of longhand, and with the same degree of legibility.

296. This style is designed principally for correspondence, memoranda, sermons and all work where the ordinary longhand is employed. It is sometimes called the "*full*" style of Phonography, because it represents *every* sound heard in words that are written with vocalized outlines.

297. The full or Corresponding Style of Phonography forms the basis upon which *every* element of the Reporting Style rests. The importance of mastering its principles, therefore, cannot be too strongly felt by the student who intends to continue his course into the Reporting Style.

298. There are four general principles of abbreviation applied to the Corresponding Style of Phonography to form the Reporting, namely: *Omission of Vowels*, *Contractions*, *Phrase Writing* and *Omission of Unimportant Words*. These four principles may be aptly placed under one grand head, namely: **SPEED**, all having emanated from it.

OMISSION OF VOWELS.

299. Thus far the student has been accustomed to writing full-length upright and sloping characters in but one position, namely: on the lower line, and writing vowel logograms, horizontals and half-length characters in two positions, namely: on or above the line of writing. In the Reporting Style, however, three positions are recognized for *all* strokes, whether single, double or treble, and also outlines of words; the position in every case being determined by the *leading* or *accented* vowel heard in the word. Outlines or

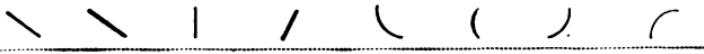
single strokes containing first place vowels: as, *team, type, me, my, etc.*, being written in the first position. Those containing second place vowels: as, *take, make, pay, may, etc.*, in the second position. And those containing third place vowels: as, *few, screw, view, etc.*, in the third position.

300. By writing outlines and strokes in the three positions, as described above, all the vowels in any word may be omitted with but very little, if any, sacrifice of legibility.

POSITION.

301. By the position of a stroke, is meant the place it occupies with reference to the line of writing. In the Reporting Style, as has been mentioned, there are three positions for all strokes, combinations, etc. When single line paper is used, these positions are indicated as follows:

1st position upright and sloping strokes are written *above* line, thus:



2d position upright and sloping strokes are written *on* line, thus:



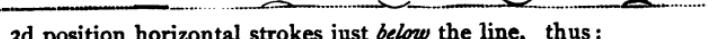
3d position upright and sloping strokes are struck *through* the line, thus:



1st position horizontal strokes are written *above* the line the height of the letter |, thus:



2d position horizontal strokes rest *on* the line, thus:

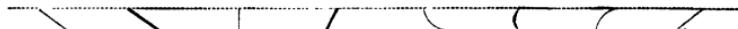


When double lined paper is used (which is recommended for the beginner), the positions are indicated as follows:

1st position upright and sloping strokes are struck *through* the *upper* line, thus:



2d position upright and sloping strokes are written *between* the lines, thus:



3d position upright and sloping strokes are struck *through* the *lower* line, thus:



1st position horizontal strokes are written *to* the upper line, thus:



2d position horizontal strokes are written *on* the lower line, thus:



3d position horizontal strokes are written just *below* the lower line, thus:



302. Vowel signs and half-length strokes are written in position, as follows:

1st position upright and sloping, just below the upper line.

1st position horizontals, same as full lengths.

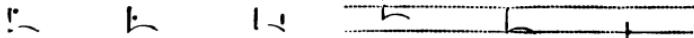
2d position upright and sloping, resting on the lower line.

2d position horizontals, same as full lengths.

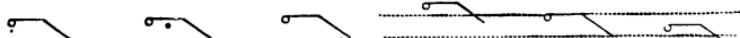
3d position upright and sloping, just below the lower line:

3d position horizontals, same as full lengths.

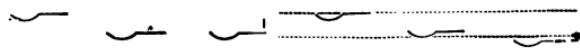
303. The position of an outline is determined by the leading or accented vowel of the word it represents, and when writing its outline, *the first upright or sloping stroke always gets the position*, thus:



When writing a word in position, all the consonants of the outline accommodate themselves to the *first* upright or sloping stroke, thus:



When all the consonants of an outline are horizontals, the outline is written in the position indicated by its leading or accented vowel, thus:



Contractions, etc.

304. The increased speed with which Phonography may be written by the omission of vowels, and the comparatively small sacrifice of legibility resulting therefrom, will both surprise and delight the student who has faithfully studied the Manual up to this point. Though omitting vowels greatly accelerates speed when writing Phonography, there are other sources of brevity from which can be derived schemes for the promotion of speed, when writing even unvocalized outlines, among which are Logograms and Contractions.

305. LOGOGRAMS.—The table given on the opposite page exhibits a few of the most frequent words in the language represented by logograms in the Reporting Style. They are written in the three positions previously explained, according to their leading or accented vowel. In this table, as well as those following, the line of writing is indicated by a dotted line, which will guide the student as to where a stroke should be written.

306. In the rule given for writing outlines in position (see par. 303) it was stated that the leading or accented vowel determined the position of the outline. This rule is not absolute, there being the following exceptions:

1st. When a word is sufficiently distinct by its outline alone, it is written in the second position, that being the most convenient.

2d. When two words, containing vowels of the *same* position, are likely to conflict in meaning, write the word of most frequent occurrence in the position indicated by that leading vowel, and the other word in one of the two remaining positions. See Vocabulary, p. 151.

307. CONTRACTIONS.—On page 150 is given a list of words whose outlines are abbreviated by giving only the prominent consonants that are employed when writing the full outline. These are termed Contractions, and the outlines, as a rule, readily suggest the words they represent.

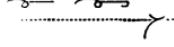
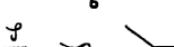
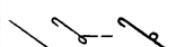
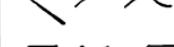
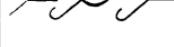
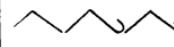
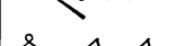
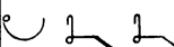
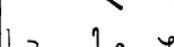
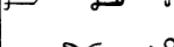
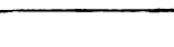
PHRASING.—For remarks, see p. 157. Table, p. 158.

MISCELLANEOUS BRIEFS.—p. 168.

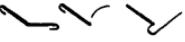
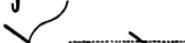
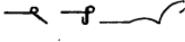
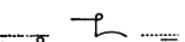
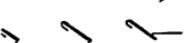
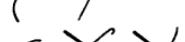
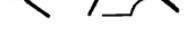
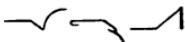
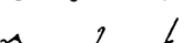
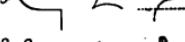
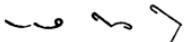
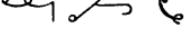
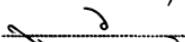
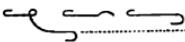
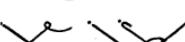
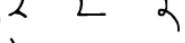
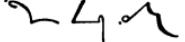
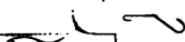
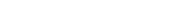
Table of Reporting Logograms.

Able	/	/	+	/	/	/	Large
About							Measure
Advertise-d-ment			+				Mercy
Ago							Movement
Appear							Much
Apply							Myself
Approved							Next
At							Number
Aversion							Often
Away							Operation
Because							Organization
Belong-ed							Other
Brother							Our
By							Out
Comply							Over
Consequence	c	c	c				Own
Consequent							Practice-d-cal
Consequential							Providential-ly
Constituent							Put
Dark							Religious
Deliverance							Sanction
Denominate-ion	j	l	u				Sanguine
Derive							Satisfaction
Description							Satisfy-ed-actory
Doctrine-al	j	l					Several
Dollar							She
Down							Signify-ed-icant
Duration							Similar
During							Subject
Each							Surprise
Either	)	j	l				Thank
Eternal							Thee, thy
Ever							Theology
Few							These
Get							They
Got							Those
Had							Thou
Half							Though
Honored							Through
However							Thus
Humored							Time
Hunger							Until
If							Us, use (<i>noun</i>)
Imagine-ary-ation							Use (<i>verb</i>)
Impossible-ity							Whichever
Inexperienced							While
Influence							Within
Influenced							Woman
Information							Women
Instructive							Wound
Kingdom							Yield

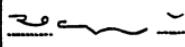
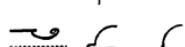
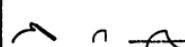
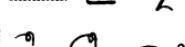
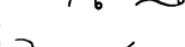
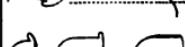
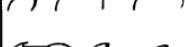
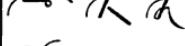
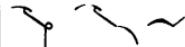
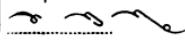
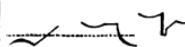
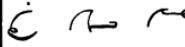
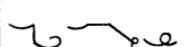
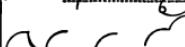
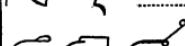
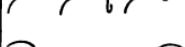
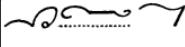
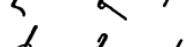
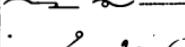
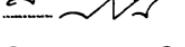
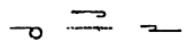
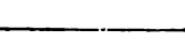
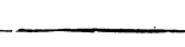
Table of Contractions.

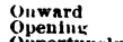
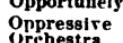
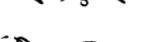
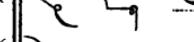
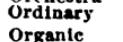
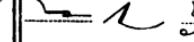
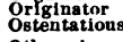
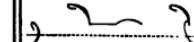
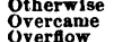
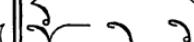
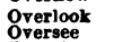
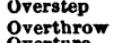
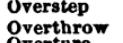
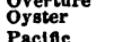
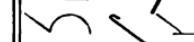
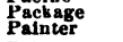
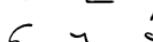
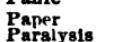
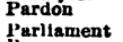
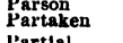
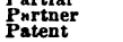
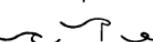
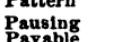
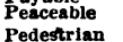
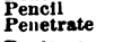
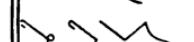
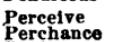
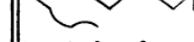
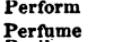
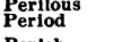
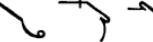
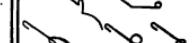
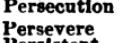
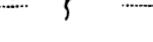
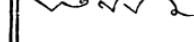
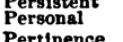
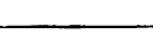
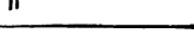
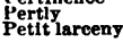
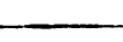
Acknowledge			Mistake
Acknowledged			Mistaken
Admit-tance			Natural
Advancement			Never
Aggregate			Nevertheless
Agriculture			New
Ambiguity			Notwithstanding
Capability			Now
Capable			Peculiar-ity
Catholic-ism			Phonographer
Celestial			Phonographic
Challenge			Popular-ly-ity
Change-d			Practicable-ility
Chapter			Preserve
Despicable			Probable-y-ility
Destruction			Proper
Destructive			Proscribe
Determination			Prospective
Determine			Public-sh
Develop-ment			Rather
Disadvantage			Reform-ed-atory
Displeasure			Regular-ity
Dissimilar			Relinquish-ed
Distinguish-ed			Reluctance
Emphatic			Represent-ed
Emphatical-ly			Representation
Especial-ly			Representative
Familiar-ity			Republic
February			Resemble-d-ance
Forward			Respect
Imperfection			Responsible-y
Independent-ce			Revenge
Indiscriminate			Revengeful-ly
Indispensable			Sanctify
Individual			Simplify
Influential-ly			Something
Instruction			Sufficient-ly
Intelligence			Transcribe
Intelligent			Transcript
Intelligible-y			Transcription
Interest			Transgress
Irregular			Understand
January			Understood
Justification			Universal
Knowledge			United States
Legislature			Whatsoever
Liberal			Whenever
Magazine			Whosoever
Manuscript			Wheresoever
Messenger			Whosoever
Misrepresent			

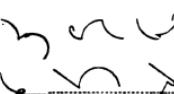
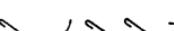
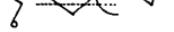
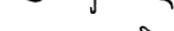
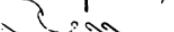
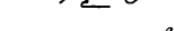
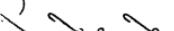
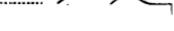
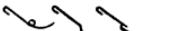
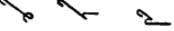
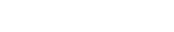
Vocabulary.

Abandon			Bargain
Abduction			Barley
Ability			Barrel
Abolish			Befriend
Abound			Behave
Absence			Below
Abstain			Bench
Abundantly			Bill
Abuse			Black
Accept			Blame
Accident			Blaspheme
Accumulation			Blunder
Accuse			Book-seller
Accustom			Bottom
Act			Boundary
Address			Breadth
Adhere			Broach
Adjourn			Broker
Administer			Brutal
Admire			Burn
Admit			Bushel
Adopt			Cable
Adventure			Cage
Affection			Caliber
Afirm			Capital
Afflict			Carpenter
Agency			Carried
Agreement			Cashier
Ambitious			Cellar
Ample			Central
Amuse			Certificate
Anger			Charm
Animal			Chiefly
Announce			Cincinnati
Apartment			Circulation
Approach			Civilization
Approve			Classification
Arise			Climate
Around			Collection
Arrest			Comparison
Arrive			Compel
Artificial			Complimentary
Ashamed			Compromise
A-k			Compulsion
Assessor			Conclusion
Assign			Confirm
Assume			Conjecture
Atlantic			conservative
Attention			Consuming
Available-y			Convict
Awkward			Corruption

Crime							Fatal
Cruelty							Favor
Cultivate							Favored
Daily							Fearful-ly
Damage							Fervent
Dashed							Finance
Dealer							Fire
Deceive							Flash
Decern							Form
Decorative							Forsake
Defense							Fortunately
Delegation							Forward
Demonstrative							Found
Denunciation							Frame
Desertion							Freedom
Designation							Fresher
Destroy							Friend
Detective							Friese
Diameter							Funny
Diminish							Furiously
Directly							Further
Disclaim							Gaily
Discount							Generous
Disgrace							Gently
Dishonor							German
Disorder							Ghastly
Dispatch							Gladden
Displacement							Gloom
Dispose							Gloriously
Divorce							Gorgeous
Drink							Gracious
Drop							Graduate
Drug							Graphic
Eagerly							Grasp
Easily							Gratitude
Economically							Grievously
Editor							Guarantee
Effect							Guiltless
Effort							Gush
Egotism							Habit
Ejaculation							Handful
Electric							Harmless
Eminence							Harsh
Encourage							Harvest
Enfranchisement							Haste
Enterprise							Hazardous
Erratic							Heaven
Escape							Heroic
Esteem							Hesitation
Exasperate							Hidden
Excursion							Highway
Expensive							Hinder
Explain							Hitch
Exposition							Hoarsely
Extemporize							Horrible-ly
Extra							Horify
Exultation							Horror
Failure							Hospital
Faithful-ly							Hourly
Fancy							Hurricane
Fascinate							Ice
Fasten							Iced
Fastened							Icicle

Idleness			Kindness
Idler			Kleptomania
Ignominiously			Knit
Ignorance			Labor
Illegal			Latitude
Illegitimate			Laugh
Illustrate			Lavishly
Illustrious			Lawyer
Immense			Leader
Immovable			Leather
Impair			Lecture
Impanel			Legacy
Impatient			Legalism
Impetus			Legibility
Implicate			Legislative
Implicit			Legitimately
Implore			Lengthen
Import			License
Imposition			Lieutenant
Imprint			Lightly
Imprison			Likewise
Impure			Listener
Inactive			Lithograph
Inadvertent			Localization
Inattention			Locomotive
Incapacity			Logic
Incessant			Lonely
Incident			Lonesome
Inclose			Loom
Incomplete			Loosen
Increase			Lovely
Indefinite			Lowered
Indicate			Loyally
Indirect			Luckiest
Indulge			Lucrative
Infamous			Luxurious
Inflict			Machine
Injury			Madam
Innocent			Magistrate
Insist			Malicious
Insolence			Malignant
Inspect			Manage
Instant			Manifest
Insufficient			March
Intelligent			Marriage
Intention			Marvelous
Interest			Masculine
Interrupt			Mathematic
Intimate			Matrimony
Inventor			Mature
Irresolute			Mayor
Jarred			Mechanic
Jasper			Medicine
Jealous			Medium
Jostling			Memorize
Journal			Mental
Judgment			Mercantile
Judicious			Merely
Juncture			Meritorious
Justify			Metallic
Kansas			Metaphysic
Keen			Method
Kentucky			Midnight

Minister			
Minute			
Miracle			
Misbehave			
Miserable			
Misplace			
Mispronounce			
Misunderstand			
Modern			
Modify			
Modulate			
Moment			
Monopolize			
Monster			
Month			
Moral			
Moreover			
Mortal			
Mortified			
Motive			
Multiply			
Murmur			
Mutilate			
Mysterious			
Mystify			
Mythical-ly			
Mythology			
National			
Native			
Nearest			
Needle			
Nefarious			
Neglect			
Nerve			
Neutral			
Newspaper			
Nominal			
Nominate			
Nonsense			
Northern			
Notice			
Notify			
Nourish			
Noxious			
Numerous			
Obedience			
Obligation			
Oblige			
Oblivious			
Obscure			
Observation			
Observer			
Obstinate			
Obstruct			
Obvious			
Occupancy			
October			
Odious			
Offender			
Officer			
Offense			
Oldest			
Ominous			

Pharmacy			Profound
Philadelphia			Progressive
Phoenician			Prominent
Physical-ly			Promptly
Pillar			Pronounce
Pinch			Prophecy
Placed			Proposition
Plaining			Prosper
Plank			Protect
Plastic			Protestant
Platform			Protract
Playmate			Proud
Plender			Provincial
Pleasant			Provision
Plucky			Provocation
Plumber			Prudence
Plunder			Pulpit
Plural			Pulverize
Pointing			Pungent
Poison			Punish
Policeman			Pupil
Ponder			Purchase
Popular			Purify
Portable			Purioln
Posing			Pursue
Potent			Puzzle
Poured			Pyrotechnic
Powerful-ly			Quake
Prai-ed			Quarter
Preacher			Quaver
Precarious			Quicker
Precedence			Quikly
Precinct			Quite
Precious			Radiant
Precisely			Radical
Preclude			Railroad
Predict			Random
Predominate			Rascal
Prefer			Realization
Prejudice			Rebuttal
Prematurely			Recognize
Premeditate			Recover
Prepossess			Redeemer
Presence			Redundant
Presently			Reflect
Presidency			Refrained
Presume			Refutable
Presumption			Reject
Pretext			Relentless
Prevail			Reliable
Prevent			Relief
Primary			Remain
Primitive			Remuneration
Printing			Replenish
Prison			Restrain
Private			Reverence
Problem			Revolt
Procession			Robbery
Procured			Rudimentary
Prodigal			Rumor
Profane			Sachel
Proffer			Sacrament
Proficient			Sagaciousness

Salvation								
Sanitary								
Satirized								
Scaffold								
Scandal								
Scanned								
Scarcely								
Scientific								
Scrupulous								
Seclusion								
Selection								
Self-importance								
Self-possessed								
Sensational								
Sentenced								
Sentiment								
Sepulcher								
Settlement								
Shameful-ly								
Sharp								
Shiftless								
Shiver								
Shorthand								
Shoulder								
Shuffle								
Signature								
Simultaneous								
Sincere								
Skeptical-ly								
Slander								
Smolder								
Solicitor								
Somber								
Spasmodically								
Speculate								
Spiritualist								
Standing								
Stealthy								
Sternest								
Storm								
Strange								
Sirctly					<img alt="Shorthand symbol for Sirctly"			

PHRASEOGRAPHY.

308. In Phonography, several words may often be united and still be as legible as when standing alone. This practice is called Phraseography, and gives great assistance to the writer in following a rapid speaker.

309. The general rule to be observed when phrasing is, to write the first word in its own position, and to let the rest of the phrase accommodate itself to it; but, when the first word is a first-place horizontal, half-sized, or vowel logogram, it may be slightly raised, or lowered, to suit the position of a following logogram written *above, on or through* the line.

310. In phrasing, the loop *st* may sometimes be contracted into a simple *s* for such phrases as: Must do, Must have, Must not. See table, p. 165.

311. The phrase ARE NOT is expressed by the upward or downward *r* halved, with the final *n* hook, that form being chosen which is most convenient for joining with other words. When, however, its use is optional, the upward form will be found most convenient. See table, p. 159.

312. A, AND may sometimes be omitted in phrasing without danger of illegibility. In such (a) case, In such (a) way, More (and) more. See table, pp. 164 and 165.

313. HIS, IS, when preceding or following words written with the *s* sound is expressed, by writing the circle twice the usual size. See table: All this is, And this is the, As has-his, As is the, As soon as, As this is, Does his, etc.

314. The List of Phrases commencing on page 158 are, for the most part, logograms and simple words joined, and should be written by the student at least twice. By so doing, a great many will be remembered and many more suggested. For a briefer style of Phraseography, see p. 168.

List of Phrases.

7	A first	7	all this	7	and is then
7	a general	7	all this is	7	and is this
7	a little	7	all we do	7	and is this the
7	above the	7	all we have	7	and is this the way
7	after a—an	7	all which is	7	and it
7	after such a	7	all will	7	and it is not
7	after that	7	all will be	7	and the
7	after this	7	all yours	7	and them—they
7	after which	7	among his	7	and therefore
7	after yours	7	among the	7	and there they
7	all have	7	among us all	7	and there was
7	all his-is	7	an advantage	7	and this
7	all his own	7	an only	7	and this is the
7	all its	7	and a—an	7	and we
7	all men	7	and accordingly	7	and we do
7	all might	7	and as	7	and we have
7	all my	7	and as the	7	and we think
7	all such	7	and do you	7	and we think so
7	all that	7	and generally	7	and we think that
7	all that may	7	and have	7	and we were
7	all that you	7	and have you	7	and when a
7	all think so	7	and he	7	and when he—the
7	all think you	7	and is he—the	7	and when he was

and when his	ate you going	as to this
and when is this	are you sure	as to your
and when it	as a	as usual
and when that	as far as	as well as
and when they	as good as	be able
and when this	as good as the	be believed
and which	as great as	be careful
and which is	as has—as his	be willing
and which some	as he—as the	before a—an
and which you	as he has	before he—the
and which you are	as I have	before he could
and which you will	as is the	before he knew
and who	as long as	before that
and will you	as many	before there
and with a	as soon as	before there can
and with such	as soon as they	before there is
and with the	as the	before this
and with this	as they	before you
and you will	as they were	before you are
any more	as this	before you can
any one	as this is	before you make
any thing	as this is the	but a
any way	as this is the way	but can
are not	as to	but can you
are the	as to the	but one—when

but only	can not be said	did you get
but surely	can not be sure	do not
but that	can not give	do not think so
but that is not	could be	do not think that
but the	could have been	do such
but this is	could have seen	do they
but whenever	could have shown	do this—those
but would be	could not	do you
but would not	could not be	do you go
but you are	could not do	do you mean
but you will be	could not have	do you regard
call for	could not say	do you remember
call them	could not show	do your
call your	could now	does a—an
called for	could they	does as much
can be	could they have	does his
can be done	could you	does not
can be said	dear friend	does not think
can do	dear madam	does not this
can have	dear sir	does something
can never	did not	does that
can not be	did not finish	does that which
can not become	did not have	does the—he
can not be improved	did not know that	does the man
can not be made	did you	does the matter

does this	for the man	→	get the
does your	for themselves	→	get themselves
every man	for this	→	get us the
every one thought	for this is	→	give a—an
every part	for which	→	give me
every thing	for which he—the	→	give that
every where	for you are	→	give the
for a	for you may	→	give them
for he is	for your	→	give themselves
for he was	for your honor	→	give them the
for his—us	for your sake	→	give this
for his own	from every	→	give this the
for it	from that	→	give us the
for it is said	from that day	→	give us time
for such	from the	→	gives a
for such as are	from them	→	gives me—my
for such as could	from themselves	→	gives them
for such as were	from this day	→	gives us
for such as would	from this time	→	gives us the
for such was the	from you	→	God is good
for that	gave a—an	→	God is just
for that is	gave his	→	God is willing
for that is not	gave us a—an	→	got his—us
for that is the	get a—an	→	got the
for the—he	get his	→	got their

6	got this	6	have you made	9	he said so
7	got time	7	have your	7	he said that he
7	got your	7	he can	7	he will
7	great deal	7	he can have the	7	he will have
7	great favor	7	he could	5	he would
7	has been	7	he could not	7	he would be
7	has done	7	he could not have	7	he would have
7	has he been	7	he gave	7	he would not
7	has he made	7	he gives	7	he would not have
7	has he made you	7	he gives me	7	his God
0	has his	7	he gives them	0	his is
6	has little	6	he has been	9	his usual way
6	has made	6	he has not	7	how are
6	has many	6	he has not been	7	how are they
6	has not been	6	he has not had	7	how are we
6	has not taken	6	he is	7	how can
6	have been	6	he is in	7	how can you
6	have done	6	he is not	7	how could
6	have said	6	he is only	7	how could we
6	have seen	6	he may	7	how could you
6	have sent them	6	he may be	7	how could your
6	have shown	6	he might	7	how many
6	have them—they	6	he must be	7	how must
6	have thought	9	he said	7	how will
6	have us—his	7	he said little	7	how will they

~	how will you	~	I have said	~	I shall give the
~	I am	~	I have seen	~	I shall make
~	I am glad	~	I have shown	~	I shall now
~	I am ready	~	I have such a	~	I shall say
~	I am sorry	~	I have taken	~	I shall take
~	I am sure	~	I generally	~	I suppose that.
~	I am the	~	I just	~	I think
1	I did	~	I may as well	~	I think he—the
1	I do	~	I may be	~	I think so
1	I do so	~	I may be sure	~	I think that
1	I do think	~	I must	~	I think they
1	I fear	~	I must be	~	I think you may
1	I felt	~	I need not	~	I think you must
1	I find	~	I perceive	~	I thought
1	I forget	~	I promise	~	I thought that
1	I have also	~	I remember	~	I thought your
1	I have been	~	I remember you	~	I trust
1	I have called	~	I remember your	~	I will
1	I have left	~	I seem	~	I will do
1	I have little	~	I shall	~	I will not
1	I have made	~	I shall be	~	I will not say
1	I have no	~	I shall be glad	~	I will try
1	I have now	~	I shall come	~	in a
1	I have only	~	I shall do	~	in a little
1	I have received	~	I shall go	~	in any

—o	in his	—e	is not only	—b	it is not a
—l	in it	—e	is safe	—l	it is not only
—w	in my	—e	is seen	—l	it is not the
—s	in such (a) case	—e	is sent	—l	it is no use
—s	in such (a) way	—e	is soon	—l	it is now
—s	in such words	—o	is such	—h	it is ready
—t	in that	—l	it can	—p	it is said
—r	in the	—l	it can be	—o	it is so
—l	in the dark	—l	it can have	—l	it is sometimes
—t	in them	—l	it could be	—o	it is that
—b	in themselves	—l	it has been	—o	it is the
—b	in this	—l	it has not been	—o	it is thought
—e	in this life	—b	it is	—o	it is thought that
—e	in which	—b	it is a	—o	it is true
—h	in which he now	—l	it is again	—o	it is worse
—h	in which their	—l	it is also	—o	it is wrong
—h	in which way	—l	it is always	—o	it is your
—r	in your	—b	it is as—his	—l	it may as well
—b	in yourselves	—b	it is as well	—l	it may be
—a	is a—an	—l	it is certain	—l	it may be as well
—o	is as—his	—l	it is difficult	—l	it may be made
—o	is he—the	—l	it is done	—l	it may not
—e	is not	—l	it is important	—l	it may not be
—e	is not a	—b	it is just	—l	it may not have
—e	is not he—the	—b	it is not	—l	it might as well

5	it must	7	let us take	8	must not say
5	it must be	5	longhand	5	my dear sir
2	it seemed	5	long time	5	my friend
2	it seems	~	made the	5	my opinion
2	it seems so	5	made use	5	need not
5	it should be	5	may as well	5	no account
5	it should have	5	may be	5	no man
5	it should not	5	may be as well	5	no more
5	it should not be	5	may be certain	5	no occasion
5	it should not have	5	may be made	5	no such
5	it surely	5	may have	5	no thank you
5	it surely is	5	may not	5	not a—an
5	it was	5	may not be	5	not only
5	its worth	5	may the—he	5	not that
5	just as	5	may they	5	of a—an
5	just as long	5	may this—those	5	of advantage
5	just been	5	may you	5	of course
5	know that he	5	might not	5	of God
5	know where it is	5	might seem	5	of his
5	knows that	5	more (and) more	5	of his own
5	less than	5	must do	5	of importance
5	let us be	5	must have	5	of some kind
5	let us leave	5	must have the	5	of such a—an
5	let us now	5	must have this	>	of the
5	let us review	5	must not	5	of them

6	of themselves	2	so as	2	there should be
2	of the way	2	so that	2	there you are
6	of this	2	so then	2	there you may
2	of which you are	2	so they	2	they have
2	of your	2	so you are	2	they have the
2	of yours	2	such a—an	2	they may be
6	of yourselves	2	such as	2	they that
2	on a—an	2	such may be	2	they think
2	on account	2	such was	2	think you are
1	on the	2	sure way	2	this can
6	on this	2	take his	6	this is
1	on which	2	take place	2	this may
2	only a—an	2	take your	2	this will
2	only he—the	2	takes his	2	to a—an
2	only those	2	tell us your	2	to do
2	or a—an	2	tell your	2	to have
2	present day	2	tells them	2	to have the
2	say so	2	that is so	2	to him
2	say to them	2	that shall	2	to make
2	shall be	2	that the—he	2	to many
2	shall be certain	2	that we	2	to our
2	shall-be sure	2	that will	2	to some
2	shall not be	2	there are	2	to such
2	should be	2	there can be	2	to take
1	should he—the	2	there is	>	to the

→	to them	→	we fear	→	who would
→	to think	→	we take	→	will be
→	to those who	→	we think	→	with advantage
→	to which	→	were a—an	→	with his—us
→	to which you are	→	were he—the	→	with the
→	to which you will	→	what are	→	with which
→	to your	→	what are the	→	with which you are
→	too great	→	what for	→	with your
→	too little	→	what may be	→	would be
→	too many	→	what was	→	would come
→	too much	→	what we—were	→	would go
→	under a—an	→	when he—the	→	would have
→	under that	→	when they	→	would not be
→	upon the	→	which a—an	→	would say
→	upon which	→	which can be	→	would you
→	very certain	→	which he—the	→	you are
→	very little	→	which may	→	you can be
→	very much	→	which may be	→	you have
→	was a—an	→	which should	→	you may
→	was as	→	which you are	→	you may be sure
→	was sent	→	which you will	→	you must
→	was so	→	who are	→	you should
→	we are	6	who has—is	→	you will
→	we call	6	who is a—an	→	you will think
→	we called	→	who may be	6	yours is

MISCELLANEOUS BRIEFS.

I. When I is the first word in a phrase, it may be abbreviated by writing but one of the strokes of v, that stroke being chosen which forms an angle with the following word. When thus used, the first stroke is *always* struck downward and the second upward. See line 1 (*upward*) : I have, I have been, I have thought, I have said, I shall be, I think you will. Line 2 (*downward*) : I am sure, I must, I am sorry, I am very, I will, I will try.

THEIR, THERE. Expressed by doubling a curve. See line 3. Love their, Serve their, Between their, I think there will, Was there much? For there has been.

ALL. Expressed by the double consonants of the l series. See line 4. In all, Of all, With all, At all.

OWN. Sometimes conveniently expressed by the n hook. See line 5. Your own, Their own, Our own, Have their own, Love their own.

NOT. Expressed by halving a stroke followed by the n hook. See line 6. Be not, Did not, Do not, Had not, Have not, Will not have, Was not.

WE, WITH. Expressed by the initial w hook. See lines 7 and 8. We will, We are, We may, We will not, We are not, We may not, With me-my, With him, With whom, With my reason, With him you may.

IN. Expressed by an initial backward n hook. See line 9. In secret, In seeming, In some cases, In some other way, In spirit, In some things.

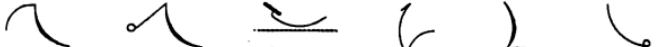
IT. Expressed by halving the final *straight* consonant of an outline. See line 10. Keep it, Make it, Take it, Give it, Gave it, Ask it, Preach it.

OF THE. Expressed by proximity (writing the words close together). See line 11. State (of the) weather, Name (of the) person, List (of the) injured, Wealth (of the) city, Remarks (of the) teacher, Letters (of the) President.

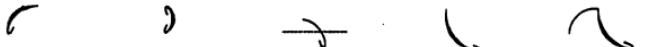
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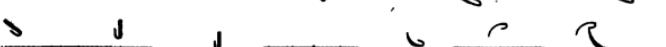
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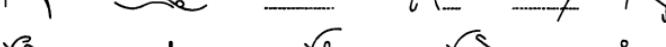
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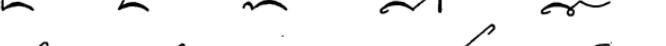
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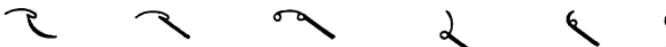
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12 

13 

14 

15 

16 

17 

COM, CON. Expressed by proximity (writing the disjoined word or phrase a little below the preceding portion of the outline). See line 12, p. 169. I will not *complain*, Does not *contain*, I will *contrive*, Receive his *consent*.

MAY BE. This phrase is expressed in the Reporting Style by the *mb* sign. See line 13, p. 169. It may be, He may be, You may be. In phrasing, *WE* may be written to **MAY BE** by the initial *w* hook. See last two phrases, line 13, p. 169: We may be, We may be certain.

THAN. The *n* hook may represent *than* when joined to an adjective in the comparative degree, or to an adverb. See line 14, p. 169. Better than, Greater than, More than, Rather than, Longer than.

To. Occasionally omitted without fear of illegibility. See line 15, p. 169. Mean (to) have, Mean (to) be, Seems (to) be, So as (to) be, That is (to) be, That is (to) say.

HAVE. Expressed by the *v* hook. See line 16, p. 169. Said (to) have, Hope (to) have, It will have, Which have, Which have been.

FROM-TO. Expressed by proximity. See line 17, p. 169. From time to time, From place to place, From house to house, From day to day, From year to year, From city to city.

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